A Treatiſe of Muſick,

CONTAINING THE

PRINCIPLES OF COMPOSITION.

Wherein the ſeveral Parts thereof are fully explained, and made uſeful both to the Profeſſors and Students of that Science.

By Mr. *RAMEAU*,
Principal Compoſer to his Moſt Chriſtian Majeſty, and to the Opera at *Paris*.

Tranſlated into *Engliſh* from the Original in the *French* Language.

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MDCCLII.

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MVSEVM
BRITAN
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MDCCXLIII.

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PRINCI-

PRINCIPLES OF COMPOSITION.

CHAP. I.

Introduction to Practical Musick.

Of the GAMUT.

AS there are but seven Diatonick Sounds, that is to say, seven Degrees, successively in a natural Voice, so likewise in Musick there are but seven Notes, *C, D, E, F, G, A, B,* which is called the Gamut; and, if we proceed further, it can be but by repeating the first Note, and so on, according to the above Order.

These same Notes repeated, and which are but the Replicates of the one or the other, are called Octaves.

It is proper to add the Octave to the first Note at the End of the Gamut, for better distinguishing this Octave; thus, *C, D, E, F, G, A, B, C.*

If we begin and end this Gamut by any other Note (which is proper to be practised, though it be contrary to the Diatonick Order) it is plain by this Octave added, that the like may be done to the other Notes; so that, if we begin by *G*, we must then say, *G, A, B, C, D, E, F, G*, in ascending; and *G, F, E, D, C, B, A, G*, in descending; so of the other Notes.

Of Intervals.

The Gamut may be repeated as well ascending as descending, and by different Notes; but the Distance from one Note to the other must also be observed, and this only in ascending.

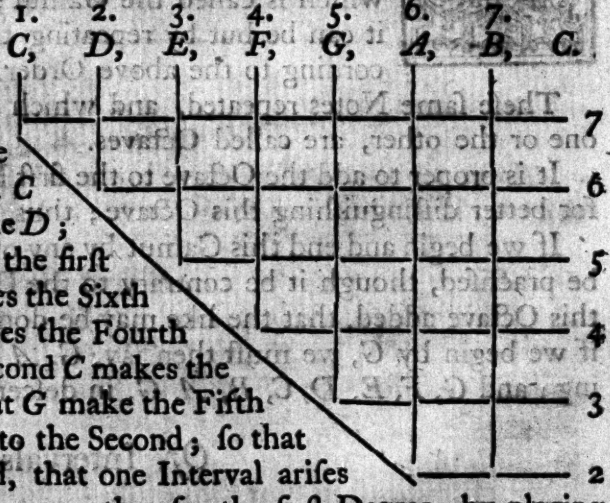
It is from this Diſtance, that all Intervals in Muſick are formed; and theſe Intervals take their Denomination from Arithmetical Numbers, and are called, 2. Second, 3. Third, 4. Fourth, 5. Fifth, 6. Sixth, 7. Seventh, 8. and Octave; we have placed the Figures over the Names of each Interval, becauſe we ſhall hereafter uſe theſe Numbers for denoting the Intervals we ſhall ſpeak of; ſo that it muſt be remembered, that 2 denotes the Second, 3 the Third, 4 the Fourth, *&c.* until the Octave 8; and when we ſhall ſay the Third, the Fourth, *&c.* thoſe Intervals are to be taken in the Gamut, by aſcending from the Note choſen for the firſt Degree, that Note being deemed the loweſt.

The Intervals in the Gamut deſcending are alſo to be obſerved, wherein it will be found, that the Fourth below *C* is *G*, as the Fourth above *G* is *C*, which is not difficult to comprehend, and may be very uſeful upon Occaſion.

Of Intervals *inverted.*

The two Notes that create the Octave, are in the Main but one, and ſerve as Limits or Bounds to all the Intervals, ſince all the Notes in the Gamut are included in an Octave.

Thus by deeming the two *C*'s, by which the Gamut begins and ends, as one and the ſame Note, it may eaſily be apprehended that, whatever other Note be compared to each of thoſe two *C*'s, it will not produce two different Intervals; but by obſerving, that the firſt *C* is below the Note compared, and that the Second is above, there ſeems to be a Difference; this Difference in Appearance is proper to be explained.



Upon viewing the Gamut in this Shape, it appears, that *D* makes the Second to the firſt *C*, and that the ſecond *C* makes the Seventh to that ſame *D*; that *E* makes the Third to the firſt *C*, and that the ſecond *C* makes the Sixth to that ſame *E*; that *F* makes the Fourth to the firſt *C*, and that the ſecond *C* makes the Fifth to that ſame *F*; alſo that *G* make the Fifth to the firſt *C*, and the Fourth to the Second; ſo that by this Means it is diſcovered, that one Interval ariſes from another; for if we take any other for the firſt Degree, by placing it at the Beginning and at the End of the Gamut, and following the above Method, we ſhall always find the ſame Thing, that is to ſay, that the

the Second to the firſt Note will make the Seventh to the Octave of that firſt Note.

To make this better underſtood, it muſt always be ſuppoſed, that the Octave is inſeparable from the Note taken for the firſt Degree; ſo that having compared a Note with this firſt Degree, it muſt afterwards be compared with the Octave, from whence will ariſe two Intervals, the Firſt of which is called Fundamental or Principal, and the Second, Inverted, as it is in Effect; for if we compare *C* to *E*, and *E* to *C*, we find but a Compariſon inverted, in the ſame Manner as it is in Numbers, by ſuppoſing that 8 and 1 repreſent the ſame Note, and this Compariſon is firſt made from 1 to 3, and afterwards from 3 to 8.

Of all Intervals, there are but Three that are Fundamental, and which ought conſequently to be remembered; they are the 3, the 5, and the 7, which may be placed in this Manner; each firſt Note anſwers to 1, and their 3, 5, and 7, anſwer to the Numbers which denote thoſe Intervals; and when once theſe three Intervals are known in Relation to one of the ſeven Notes, taken for the firſt Degree, we need only to add the Octave to that firſt Degree, in order to find that the Third becomes a Sixth, that the Fifth becomes a Fourth, and that the Seventh becomes a Second; theſe Three laſt Intervals, *viz.* the Sixth, the Fourth, and the Second, being then inverted from the three firſt Fundamental Intervals.

1 . .	3 . .	5 . .	7
C . .	*E* . .	*G* . .	*B*
D . .	*F* . .	*A* . .	*C*
E . .	*G* . .	*B* . .	*D*
F . .	*A* . .	*C* . .	*E*
G . .	*B* . .	*D* . .	*F*
A . .	*C* . .	*E* . .	*G*
B . .	*D* . .	*F* . .	*A*

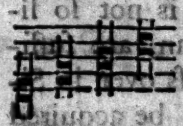
This Article ought to be carefully conſidered, for the better it be underſtood, the readier will the reſt be comprehended.

Of Cliffs.

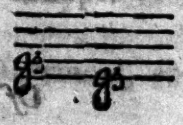
Thete are three Sorts of Cliffs in Muſick, the Baſs, or *F* Cliff; the Tenor, or *C* Cliff; and the Treble, or *G* Cliff.



The Baſs, or *F* Cliff, which is the Loweſt, is generally placed upon the Fourth, or the third Line.



The Tenor, or *C* Cliff, which is a Fifth above *F*, is placed upon all the Lines, excepting the Fifth.



The Treble, or *G* Cliff, which is a Fifth above the Tenor, or *C* Cliff, is generally placed upon the Second, or upon the firſt Line.

Of Parts.

As Harmony conſiſts in the agreeable Union of ſeveral different Sounds, and as theſe Sounds cannot be produced but from a Voice or an Inſtrument, each Voice or Inſtrument is called a Part, and each Part hath its particular Name, which is not always mentioned, but is known by the different Situation of the Cliffs.

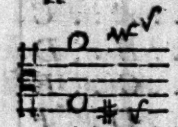
EXAMPLES.



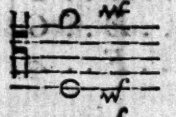
First Treble.

Second Treble.

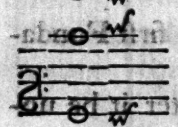
Theſe two Parts are adapted to Female Voices.



Counter Tenor, the higheſt of Male Voices.



Tenor, a mean Part, the neareſt to the laſt.



Baſs or Concordant, a mean Part betwixt the preceding and following Part.



Counter Baſs, the moſt grave, or loweſt of Male Voices.

Theſe Marks, or Guides *mf*, *f*, ſhew that one may exceed the Note until that Mark, at the Diſcretion of the Compoſer, who is to keep his Voices within a proper Compaſs, by Reaſon that they are always ſtrained or forced, when at the extreme Parts.

As to Inſtruments, they have their different Compaſs; the Violin, for Example, is limited to an Octave below its Cliff, but it is not ſo limited above. As the Violin and the Harpſichord, or Organ, are ſufficient to execute all Sorts of Muſick in General, we ſhall paſs over in Silence the other Inſtruments, the Knowledge of which may be acquired by thoſe who practiſe them.

Of

Of Uniſon.



Uniſon is two Notes in the ſame Degree, or the ſame Note repeated; the Example ſhews where the Notes of each Part are to be placed ſo as to be at the Uniſon.

As Variety of Parts conſiſts in different Sounds, and not in the Quantity, we may ſay, that all theſe Parts are but one; from hence the Uniſon is forbidden in Compoſition, yet Beginners may uſe it until they have made a further Progreſs.

Of Meaſure, *or* Time.

Meaſure is divided by Bars, and each Bar contains either 2, 3, or 4 Parts, and is diſtinguiſhed by Common Time and Triple Time. Common Time is when there are 2, or 4 equal Notes, or Parts in a Bar; and Triple Time is when there are but three equal Notes, or Parts in a Bar.

The ſloweſt Movement in Common Time is known by this Mark C, by a ¢ when it is ſomewhat faſter, and the quickeſt of all, by $\frac{2}{2}$, or 2, or $\frac{2}{4}$.

Triple Time is diſtinguiſhed by this Mark $\frac{3}{2}$, which is the ſloweſt Movement, and contains three Minims in a Bar. By $\frac{3}{4}$, which is faſter,

ter, and contains three Crotchets in a Bar; and by $\frac{3}{8}$, which is the quickeſt of all, and contains three Quavers in a Bar.

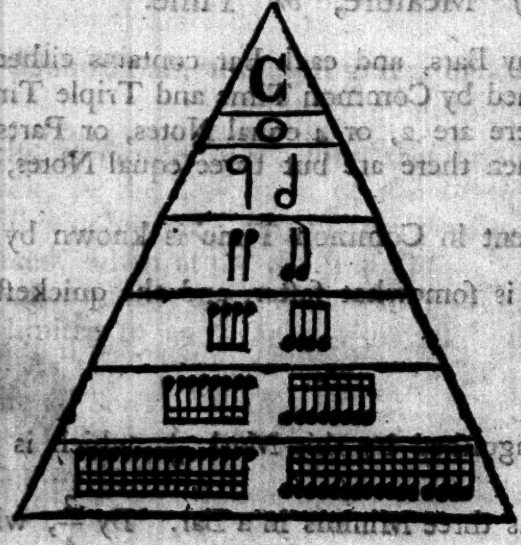
There is another Kind of Triple Time marked thus $\frac{9}{4}$, or $\frac{9}{8}$, which is compoſed of the former, and contains 9 Crotchets, or nine Quavers in a Bar.

There is alſo another Kind of Common Time, compoſed of Triple Time, marked thus $\frac{6}{4}$, and contains ſix Crotchets in a Bar; or thus $\frac{12}{8}$, which then conſiſts of twelve Quavers in a Bar.

Of Notes *and their Lengths, and of* Slurs, Points, Reſts, *or* Pauſes.

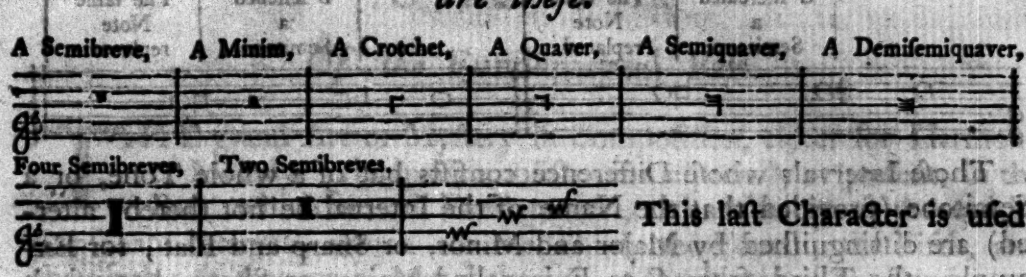
There are ſix Notes moſtly in Uſe, which are a Semibreve 𝅝, a Minim 𝅗𝅥, a Crotchet ♩, a Quaver ♪, a Semiquaver 𝅘𝅥𝅯, and a Demiſemiquaver 𝅘𝅥𝅰; their Proportions to each other are theſe, a Semibreve as long as two Minims, four Crotchets, eight Quavers, ſixteen Semiquavers, or thirty-two Demiſemiquavers.

EXAMPLE.



The

The Characters for denoting Silence, called Reſts, *or* Pauſes, *are theſe.*



This laſt Character is uſed as a Guide or Directory to the next Note.

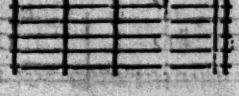
A Point or a Dot, added to any Note, makes it half as long again.

EXAMPLE.



A Slur is marked thus ⁀.

A Repeat is made thus 𝄇, and is uſed to ſignify, that ſuch a Part of a Tune muſt be played over again from the Note over which it is placed.

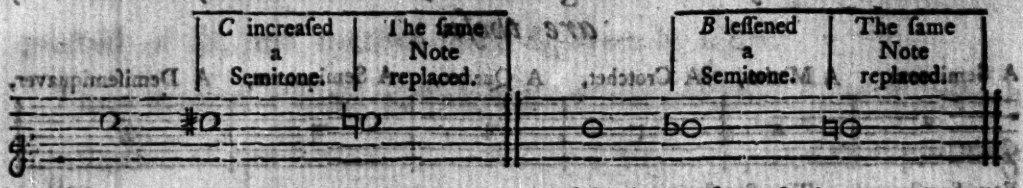
A ſingle Bar ſerves to divide the Meaſure, and a double Bar is ſet to divide the Strains of Songs or Tunes, as 

The leaſt Interval we have taken notice of at the Beginning of this Chapter, was under the Denomination of a Second, and this Second may be alſo diſtinguiſhed by a whole Tone or a Semitone. The Semitone is found betwixt *E* and *F*, and between *B* and *C*; whereas a whole Tone is found betwixt all the other Notes of the Gamut, that make a Second. And although this Semitone, by which the ſmalleſt Interval is formed, be not found betwixt all the Notes of the Gamut; it may nevertheleſs be uſed by Means of certain Signs, or Marks, which, being added to any Note, either increaſe or leſſen it a Semitone. Theſe Signs are called Sharp, or ♯, Natural, or ♮, and Flat, or ♭.

A ♯, or Sharp, increaſes a Semitone that Note againſt which it is placed, whereas a ♭, or Flat, leſſen it a Semitone; and a ♮, or Natural, which ſometimes bears the Property of a ♯, is uſed to contradict thoſe Flats and Sharps, in order to replace the Notes in their natural Order.

EX-

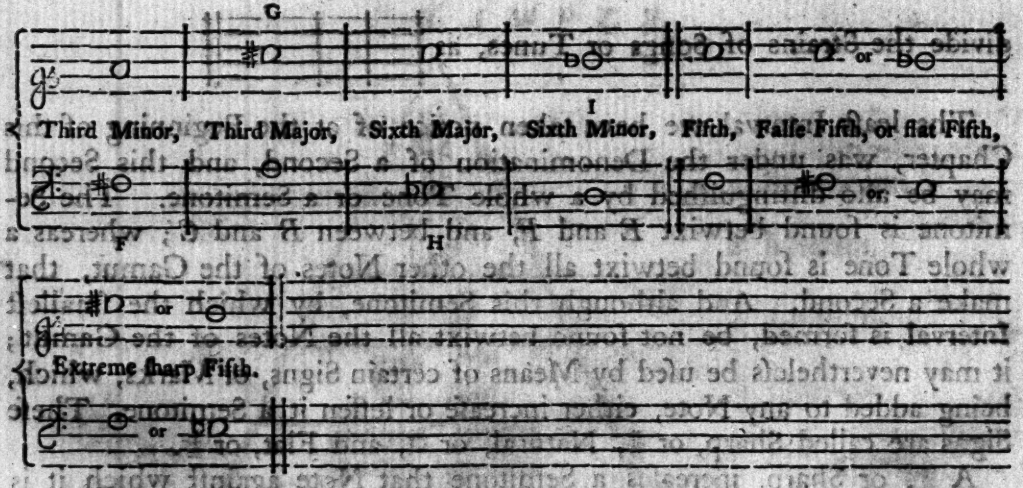
EXAMPLE.



Thoſe Intervals whoſe Difference conſiſts but of a whole Tone, or a Semitone (provided that the Name of the Interval be not thereby altered) are diſtinguiſhed by Major and Minor, or Sharp and Flat; for Example, the Third from *C* to *E* is called Major, or Sharp, becauſe it exceeds that from *D* to *F*, which is conſequently Minor, or Flat; ſo likewiſe the Sixth from *E* to *C* is Minor, or Flat, becauſe it contains a Semitone leſs than that from *F* to *D*; ſo of the other Intervals that bear the ſame Name, the Difference conſiſting only of a Semitone, more or leſs, and which may be alſo diſtinguiſhed by extreme Sharp, or extreme Flat, as will be more fully explained hereafter.

It is generally by Means of a ♯, or ♭, that the Difference from the Major to the Minor, or a ſharp or flat Interval, is known; a Sharp ♯ added to the lowermoſt Note *(F)* generally makes a Minor Interval, and added to the uppermoſt Note *(G)* makes it Major; on the contrary, a ♭, or Flat, added to the lowermoſt Note *(H)* makes a Major Interval, and placed againſt the upper Note *(I)* makes it Minor.

EXAMPLE.



It is by comparing the upper Note with the correſponding Note in the Baſs, that the Major and Minor Intervals in the Example will be found.

When a ♯, a ♮, or a ♭, is placed over or under a Note in the Baſs, it does not alter that Note, but denotes only Major or Minor Intervals.

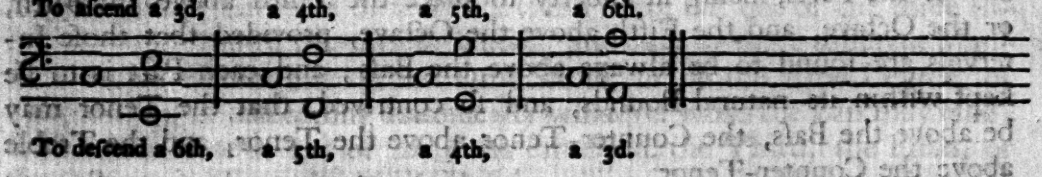
CHAP.

CHAP. III.

Of the Fundamental Baſs.

THE grand Art or Myſtery in Compoſition, either for Harmony or Melody, principally conſiſts, and eſpecially at preſent, in the Baſs, which we call Fundamental, and as ſuch muſt proceed by Conſonant Intervals, which are the Third, the Fourth, the Fifth, and the Sixth; ſo that we cannot make any of the Notes of the Fundamental Baſs to aſcend or deſcend, but only by one of thoſe Intervals, the leaſt of which is to be preferred to the greateſt, that is to ſay, that, if we had a Mind to make that Baſs aſcend or deſcend a Sixth, it would be better to make it deſcend or aſcend a Third; for it is to be obſerved, that to aſcend a Third, or deſcend a Sixth, is the ſame Thing; ſo likewiſe to aſcend a Sixth, or deſcend a Third; to aſcend a Fifth, or deſcend a Fourth; to aſcend a Fourth, or deſcend a Fifth, as the following Example ſheweth.

EXAMPLE.



The Name of the Note being ſufficient for determining a propoſed Interval, and knowing that the Third to *C* is *E*, it matters not in the Progreſſion of that Baſs, whether *E* be placed above or below *C*; ſo of the others; and this ought to be well remembered; for when we ſhall hereafter ſay, to aſcend a Third, a Fourth, a Fifth, or a Sixth, it is to be underſtood to deſcend a Sixth, a Fifth, a Fourth, or a Third; or if we ſay, to deſcend a Third, it is to be underſtood to aſcend a Sixth, *&c.* obſerving that this only regards the Progreſſion of the Baſs.

We have not included the Octave among the Conſonants, becauſe that the Octave being the Replicate of 1, it is as well for the Baſs to remain upon 1, as to aſcend or deſcend upon the Octave; yet we are ſometimes obliged to make the Baſs deſcend an Octave, for a greater Liberty to the other Parts, which are to be placed always above the Baſs.

CHAP. III.

Of the perfect Chord, *by which begins Compoſition in four Parts.*

A Chord is the Diſpoſition of ſeveral Sounds heard together, which Sounds are marked by a Note in each of the Parts propoſed.

The only Chord we have at preſent Need for, is the perfect, which is compoſed of one Note placed in the Baſs, and of its Third, Fifth, and Octave, placed in the other Parts.

The Gamut will ſerve to find theſe Invervals, and this Baſs may be repreſented by the Number 1, as thus:

C, *E*, *G*, *C*, *C*.
1, 3, 5, 1, or 8.
1, 2, 3, 4, 5, 6, 7, 8.——We have marked 1, or 8, becauſe the Octave is always repreſented by the ſame Note that was taken for the Baſs.

The Third, the Fifth, or the Octave, may be placed indifferently in any of the Parts, being at Liberty to place the Third above the Fifth, or the Octave, and the Fifth above the Octave, provided that thoſe Intervals are found to be always above the Baſs; and each Part is to be kept within its natural Bounds, and ſo contrived, that the Tenor may be above the Baſs, the Counter-Tenor above the Tenor, and the Treble above the Counter-Tenor.

CHAP. IV.

Of the Succeſſion or Sequence of Chords.

IF the Baſs is to proceed by conſonant Intervals, the other Parts on the Contrary are to proceed by diatonic Intervals; ſo that in theſe laſt Parts we cannot ſkip from one Note to another, but to that which is the neareſt; as thus: *C* can go but to *D*, or to *E*, if it does not keep on the ſame Degree, as it often happens; ſo of the others; and here follows the Manner of doing it.

1. We chuſe a Note which is called the Key-note, by which the Baſs is to begin and end: This Note fixes the Progreſſion of all thoſe contained within the Compaſs of its Octave: If then we take *C* for the Key, we can uſe as well in the Baſs as in the other Parts, but the Notes *C*, *D*, *E*, *F*, *G*, *A*,

G, *A*, and *B* without it, it being permitted to alter them by any Sharp or Flat.

This Note *C* being placed in the Baſs, you diſpoſe the Chord in the other Parts, obſerving that which makes the Octave to *C*, that which makes the Fifth, and that which makes the Third.

2. If after *C* the Baſs aſcends a Third *A*, or a Fourth *B* (ſee the Example) the Tenor—that made the Octave to *C*, which is the Baſs, ought afterwards to make the Fifth to the Note which in that Baſs aſcends a Third or a Fourth after *C*.

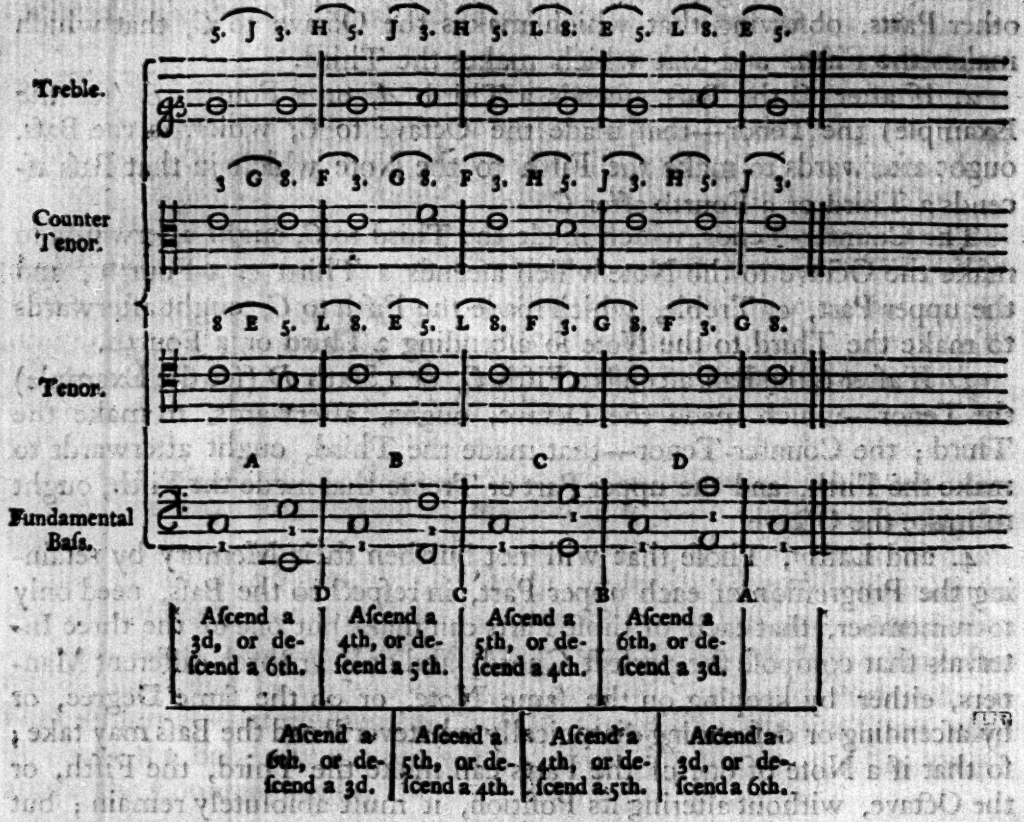
The Counter-Tenor, which made the Third to *C*, ought afterwards to make the Octave to the Note which aſcends a Third or a Fourth; and the upper Part, or Treble, which made the Fifth to *C*, ought afterwards to make the Third to the Note ſo aſcending a Third or a Fourth.

3. If after *C* the Baſs aſcends a Fifth *C*, or a Sixth *D* (ſee the Example) the Tenor—which made the Octave, ought, afterwards, to make the Third; the Counter-Tenor—that made the Third, ought afterwards to make the Fifth, and the upper Part or Treble that made the Fifth, ought to make the Octave.

4. and Laſtly, Thoſe that will not burthen their Memory by retaining the Progreſſion of each upper Part, in reſpect to the Baſs, need only to remember, that each of thoſe Parts can make but one of the three Intervals that compoſe the perfect Chord, and only in three different Manners, either by keeping on the ſame Note, or on the ſame Degree, or by aſcending or deſcending diatonically whatever Road the Baſs may take; ſo that if a Note of one of the Parts can make the Third, the Fifth, or the Octave, without altering its Poſition, it muſt abſolutely remain; but if by this Manner you cannot find any one of thoſe Intervals, you will infallibly find it by making it aſcend or deſcend diatonically.

If two Parts ſhould, by Chance, happen to meet upon the ſame Note or Degree, whereby one of the Intervals in the perfect Chord ſhould be wanting, it would proceed from one of thoſe two Parts having made one of the three Intervals of that perfect Chord, either by aſcending or deſcending: So that, having made it to aſcend, it muſt afterwards deſcend, or having made it to deſcend, it muſt afterwards aſcend; which is natural to that Part that makes the Fifth to a Note in the Baſs followed by another aſcending a Fourth, to which Note, ſo aſcended, this Part can make the Octave by deſcending, or the Third by aſcending, to which Degree this Part ought then to aſcend; this is alſo natural to that Part that makes the Octave to a Note of the Baſs followed by another aſcending a Fifth, and, in that Caſe, that Part muſt deſcend upon the Third, to the Note which aſcends a Fifth in the Baſs.

EXAMPLE.



The Progreſſion of the upper Parts in this Example may be eaſily remembered, ſince you will find in all but 8, 5, and 8, 3, *E*, *F*; 3, 8, and 3, 5, *G*, *H*; 5, 3, and 5, 8, *J*, *L*; when the Baſs aſcends a Third *A*, or a Fourth *B*, it is found that 8 leads to 5 *E*; 5 to 3 *J*; and 3 to 8 *G*: And when the Baſs aſcends a Fifth *C*, or a Sixth *D*, it is found that 8 leads to 3 *F*; 3 to 5 *H*; and 5 to 8 *L*: So that, whatever Road the Baſs takes, we may know by the firſt Interval (be it a Third, Fifth, or Eighth) that which muſt be the next to the following Note in the Baſs; and ſo on until the End, by following the ſame Method, for each Part ſeparately, and obſerving that the 3, 5, and 8 be always contained in the three upper Parts, being at Liberty to give to any one of the Parts the 3, 5, or 8, to the firſt Note of the Baſs; but in a Succeſſion or Sequence of Chords, one cannot help following the Method above preſcribed, to each Part that ſhall have made the 3, 5, or 8th.

It

It appears alſo by this Example, that this Order preſcribed doth not only happen between the firſt and ſecond Note of each Bar, but likewiſe between the ſecond Notes of a Bar and the firſt of the next; ſo that, wherever the Progreſſion of the Baſs is the ſame, that of the other Parts will be ſo likewiſe. Therefore, the Interval marked *A*, between the two Notes of the firſt Bar, and between the two laſt Notes of the Example, being the ſame, the Progreſſion of the upper Parts muſt likewiſe be the ſame; ſo of the other Intervals of the Baſs marked by a *B*, a *C*, or a *D*, as well above as under the Baſs: Nevertheleſs, one muſt not ſtrictly ſeek the like Uniformity in one upper Part only, by reaſon that the Succeſſion of Chords will oblige it to make ſometimes the Third, ſometimes the Fifth, *&c.* but it will always be found, that that Part which hath made the Third, the Fifth, or the Octave, will always follow the Progreſſion which is aſſigned to it by that of the Baſs. From hence it is to be concluded that, after having fixed and determined the Chords of the Parts according to the Progreſſion of the two firſt Notes of the Baſs, we muſt alſo fix and determine the Succeſſion by that of the ſecond Note of the Baſs to the Third, from this to the Fourth, and from this to the Fifth, and ſo on to the End, each Note of the Baſs always making one of the conſonant Intervals preſcribed to its Progreſſion with that that follows or precedes it; and each Interval of that Baſs fixes or determines the Progreſſion of the upper Parts.

We have placed the Number 1, either above or below each Note of the Baſs, to ſhew that in each Chord there will be found but the Numbers 1, 3, 5, 8.

You may at preſent compoſe a Baſs after what Manner you will, nevertheleſs, by making it begin and end by the Note *C*, being at Liberty to make it proceed by all the conſonant Intervals, without altering the ſeven Notes, *C*, *D*, *E*, *F*, *G*, *A*, *B*, by any Sharp or Flat, and obſerving to avoid the Note *B*, in the Baſs only, and after having diſpoſed the firſt Chord in each Part, the Progreſſion of thoſe Parts that make the 3, 5, or 8th—will be fixed by that of the Baſs.

CHAP. V.

Of ſome Rules which muſt be obſerved.

EXAM-

EXAMPLE.



Remember that to aſcend a Sixth, or deſcend a Third, is the ſame Thing; likewiſe to aſcend a 4th, or deſcend a 5th.

It is proper at firſt to begin by Common Time, and you may uſe either a Minim or a Crotchet for each Part of the Meaſure or Bar, in the ſame Manner as we have uſed a Semibreve.

It is eaſily perceived that the Diſpoſition of this Baſs depends only upon Fancy or Taſte; yet one may keep to it in the Beginning, to ſee if the Parts that will be placed above it be agreeable to ours; after which you may compoſe other Baſſes at Pleaſure, obſerving that the laſt Note of the Baſs ought always to be preceded by another of the Diſtance of a Fourth below, or a Fifth above it; that is to ſay, that the Note C ought to be preceded by the Note G, at the Concluſion, or final End of the Piece.

CHAP. V.

Of ſome Rules which muſt be obſerved.

1. TWO Octaves, or two Fifths, are never to follow one another immediately; yet it may be practiſed in Pieces of four Parts, provided that the Progreſſion of the two Parts that make two Octaves, or two Fifths, moves by a contrary Motion, that is to ſay, that if one of the Octaves aſcends, the other ought to deſcend.

Exam-

Example of two Octaves, and two Fifths, moving by a contrary Motion.



2. You muſt avoid aſcending from a Minor, or flat Third, to the Octave, which cannot be found in the foregoing Examples, by reaſon that the Major or Minor, or ſharp or flat Third, was not as yet in Queſtion; but the Diſcord we are going to treat of, will eaſily make us obſerve this Rule.

CHAP. VI.

Of the Chord *of the Seventh.*

ARTICLE I.

SUppoſing that you are arrived at a ſufficient Knowledge of the conſonant Intervals, of which the perfect Chord and the Progreſſion of the Baſs are compoſed; the Relation, which theſe Intervals bear together, is now to be examined; and without taking any Notice of the Octave, which may be looked upon but as the Replicate of the Baſs, repreſented by the Number 1, it will be found, that the perfect Chord is compoſed of three different Sounds, the Diſtance of which, from the Firſt to the Second, is equal to that from the Second to the Third, as appears by theſe three Numbers, 1, 3, 5, a Third from 1 to 3, and another from 3 to 5. Now, to find the Chord of the Seventh, one need only to add another Sound in the ſame Proportion thus, 1, 3, 5, 7, which makes another Third from 5 to 7; and this laſt Chord differs from the perfect, only by the 7th, which is added to it.

This Interval added to the perfect Chord, being Diſſonant or a Diſcord; the Chord wherein it takes place is called Diſſonant, and the Octave may be added to it, as in the perfect Chord, either for compoſing in five Parts, or for giving a better diatonick Progreſſion to the upper Parts; in which Caſe it is to be obſerved, that the Octave oftentimes takes the Place of the Fifth, which is indifferent, there being, in that Caſe, only

to

to let the Parts follow their natural Courſe, which is to proceed diatonically, whether the Octave, or the Fifth, happens to be in this Chord of the Seventh, or not; as to the Third, it cannot properly be left out.

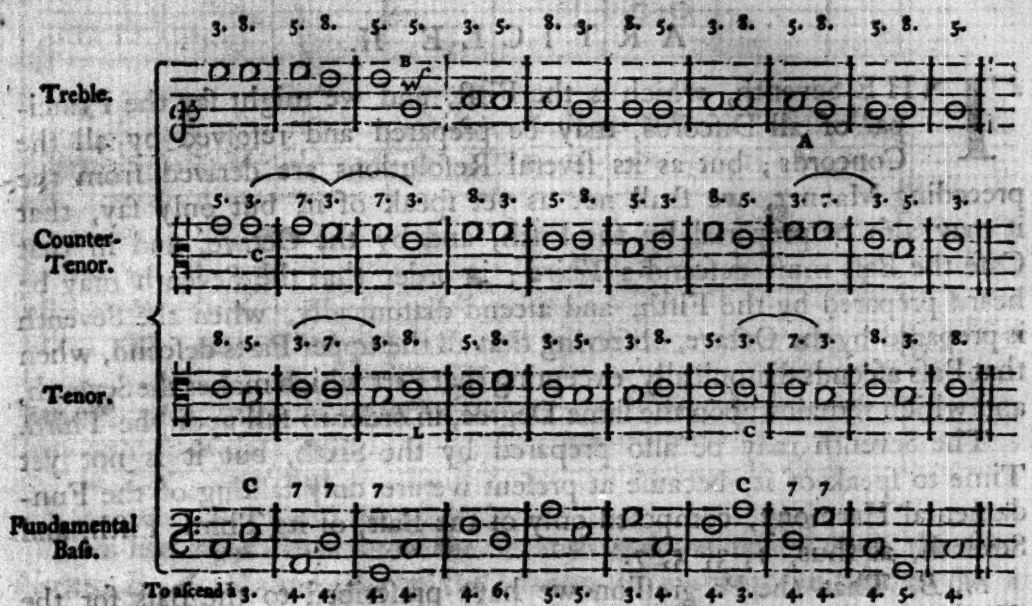
This Chord of the Seventh muſt not at preſent be uſed, but only upon ſuch Notes of the Baſs as are preceded and followed by a Fourth aſcending, or a Fifth deſcending.

The diſſonant Interval of this Chord, which is the Seventh, ought to be prepared and reſolved by a conſonant Interval; that is to ſay, that the Note which made the Seventh to the Baſs muſt be prepared and reſolved by a Third. The Third which prepares or precedes the Seventh muſt be upon the ſame Degree, or upon the ſame Space or Line with the Seventh that follows it; and the ſubſequent Third, by which the Seventh is reſolved, is to deſcend diatonically.

It muſt be ſo contrived, that the firſt Seventh be heard upon the firſt Note, or Part of the Bar, and conſequently prepared upon the ſecond Note, or Part of the preceding Bar; the firſt Seventh being that which is not immediately preceded by another Seventh. As ſoon as a Seventh hath been taken upon a Note of the Baſs that hath been preceded by a Fourth aſcending, or a Fifth deſcending, the Baſs muſt always proceed by the like Intervals, until the Key-note, which at preſent is that of *C*, by giving the Chord of the Seventh to each Note, excepting the Key-note and its Fourth, which are *C* and *F*. *C*, or the Key-note, is excepted, becauſe the Key-note cannot be deemed as ſuch, but with the perfect Chord; and *F*, or the Fourth, is excepted, becauſe, it being forbidden to uſe the Note *B* in the Baſs, if the Fourth, or *F*, carried the Chord of the Seventh, it would in that Caſe be obliged to aſcend a Fourth, or deſcend a Fifth upon *B*. *E* is likewiſe to be excepted, ſince one could not give it the Chord of the Seventh, without its being preceded by *B*, by reaſon of the Progreſſion limited to the Baſs of this Chord; ſo that this Chord of the Seventh is not for the preſent to be uſed, but upon the Notes *A*, *D*, and *G*.

EXAM-

EXAMPLE.



In the upper Parts, the Seventh is found always betwixt two Thirds, thus: 3, 7, 3; and the firſt Seventh is always prepared in the ſecond Part of the Bar *C.*

The Neceſſity we are under to make the Seventh deſcend upon the Third, by which it is reſolved, alters the Progreſſion of that Part, which, as we have ſaid before, ought to aſcend from the Fifth to the Third, when the Baſs aſcends a Fourth; but as that ſame Part may alſo fall upon the Octave, we muſt abſolutely give it that Progreſſion, when the Seventh happens to take Place; becauſe, that the Seventh is obliged to fall upon the Third; therefore, ſince we cannot alter the Progreſſion of the Seventh, that of the Fifth *A* muſt be altered according to what we have already ſaid, that we were ſometimes obliged to uſe the Octave inſtead of the Fifth, in the Chord of the Seventh, by Reaſon of the diatonick Progreſſion of the upper Parts; and in Chap. IV, that when two Parts happen to meet upon the ſame Degree, that Part that can make one of the three Intervals muſt be altered, either by aſcending or deſcending.

The ſame Part that made the Fifth, can alſo make another Fifth *B*, provided that its Progreſſion, and that of the Baſs, be contrary, as was ſaid in the foregoing Chapter, which is done in order to compleat the Chords, or to put the Parts in their natural Place; ſee the Guide at *B*,

which ſhews the Octave, which we have avoided in this Place, becauſe it is found in another Part *L*.

ARTICLE II.

THE Seventh, which is the Firſt, and we might ſay the Principal of all Diſcords, may be prepared and reſolved by all the Concords; but as its ſeveral Reſolutions are derived from the preceding Manner, we ſhall not as yet ſpeak of it, but only ſay, that it may alſo be prepared by the Fifth, and by the Octave, and in that Caſe the Baſs muſt deſcend a Third; in order that the Seventh may be heard prepared by the Fifth, and aſcend diatonically, when the Seventh is prepared by the Octave, obſerving that all the upper Parts deſcend, when that Baſs aſcends diatonically, excepting that Part which makes the Seventh, and which remains upon the ſame Degree, in order to fall upon the Third.

The Seventh may be alſo prepared by the Sixth, but it is not yet Time to ſpeak of it, becauſe at preſent we are only talking of the Fundamental Harmony, compoſed only of the Baſs, of its Third, Fifth, and Seventh, as thus, 1, 3, 5, 7.

N. B. That the Progreſſion we have preſcribed to the Baſs for the Chords of Sevenths, in the firſt Article, cannot alter but only in reſpect to the firſt Seventh, and it is only in that Caſe that that Seventh may be prepared by the Octave, or by the Fifth; for after the firſt Seventh, you will always find the Seventh betwixt two Thirds, and by whatever Manner it be prepared, it will always be reſolved by the Third.

EXAMPLE.





This Example ſhews how the Seventh may be taken upon the four Notes, *E*, *A*, *D*, and *G*; by the Liberty of making the Baſs to fall a Third, in order to prepare the Seventh by the Fifth, or to make it aſcend a Second for preparing the Seventh by the Octave. We find, in this Example, two Parts that aſcend together, an Octave *(C,)* which may be done in order to put the Parts in their natural Place, provided that thoſe Parts do not make together two Octaves, or two Fifths following; for what we have ſaid in reſpect to the Baſs, muſt likewiſe be underſtood of any two Parts taken ſeparately.

If two Parts can aſcend an Octave, the like Rule holds for one ſingle Part, as appears by the Baſs *(7)* inſtead of remaining upon the ſame Degree; yet an upper Part could not do the like, where a Diſcord happens to be prepared, and it muſt in that Caſe keep on the ſame Degree.

It is not yet neceſſary to take any Notice of the Sharp placed before *F*, as Beginners are not obliged to uſe any Sharp or Flat, until they are better inſtructed.

If the Baſs exceeds its natural Bounds, and if the Tenor happens to be above the Counter-Tenor, it is by reaſon that we would not alter the diatonick Order of the upper Parts, to which we muſt ſubject ourſelves, eſpecially in this Caſe.

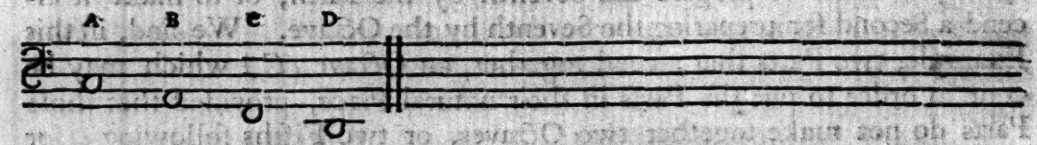
We have nothing more to ſay, but what depends upon theſe firſt Principles; the better they are underſtood, the leſs Difficulty there will be in comprehending the reſt.

CHAP. VII.

Remarks touching the Diſcord.

A Diſcord inſtead of being troubleſome to a Compoſer, on the contrary, it gives him a greater Liberty, for in all Progreſſions of a Baſs aſcending a Second, a Fourth, or a Sixth, there will always be found one Note in the upper Parts, which having made a Conſonant Interval with the firſt Note of the Baſs, may, without altering it, make the Seventh to the ſecond Note of that Baſs, which ought to be practiſed as often as poſſible, and by that Means the Fault of aſcending from the flat Third to the Octave, or from the flat Sixth to the Octave, will be avoided; but at the ſame Time it muſt be conſidered, whether the Note in the Baſs upon which you would take the Seventh, be followed by another, that can reſolve it by the Third, otherwiſe the common, or perfect Chord muſt be taken.

EXAMPLE.



I cannot take the Seventh upon the Note at *(B,)* though it be prepared by the Fifth to the Note at *(A,)* becauſe that it cannot be reſolved by the Third to the Note at *(C;)* but by putting the Note at *(D)* in the place of the Note at *(C)* I then can take the Seventh to the Note at *(B)* ſince it will be naturally reſolved by the Third to the Note at *(D,)* ſo of the reſt, taking Notice that the Key-note cannot as ſuch carry the Chord of the Seventh, and that we ſpeak here only of the fundamental Harmony.

CHAP.

CHAP. VIII.

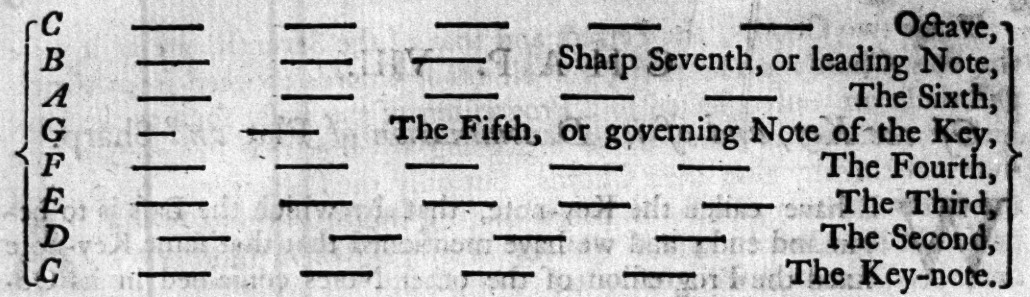
Of the Key, and of its Denomination of Flat *and* Sharp.

WE have called the Key-note, that by which the Baſs is to begin and end; and we have mentioned that that ſame Key-note fixed the Progreſſion of the other Notes contained in its Octave; conſequently, if we take *C* for the Key-note, we cannot alter the Notes *C*, *D*, *E*, *F*, *G*, *A*, and *B*, by any Sharp or Flat; for it is thus that the Gamut repreſents it in the Octave of *C*; from whence we conclude, that the Word Key is adapted to one Note, choſen as Principal to compoſe a Piece of Muſick in, and for that Reaſon is called the principal Key-note; this Note having the Privilege to determine all the diatonick Intervals, wherein all the Tones or whole Notes and Semitones, or half Notes, which ought to follow each other from the Key-note to its Octave, take Place, and which is called Modulating; and the Difference of the Mode or Key is this: The Mode (from whence Modulation is derived) conſiſts in the Third to the Key-note; and as the Third can be but either Major or Minor, or Sharp or Flat; ſo likewiſe the Mode is diſtinguiſhed but by thoſe two Sorts, and for that Reaſon the Word Mode is generally comprehended or underſtood in that of Key, ſaying only a ſharp Key, or flat Key.

If we give the ſharp Third to *C*, we ſay that we are in the Key of *C* Sharp, or *C* Major; and if we give it a flat Third, we ſay, that we are in the Key of *C* Flat, or *C* Minor; Modulation conſiſting only in theſe two Species of Major and Minor, which depends upon the Third given to the Key-note.

The Note *C*, within the Compaſs of its Octave, contains all the Tones Major that can be uſed; and there being but a ſmall Difference between the Major and the Minor, we ſhall not ſhew the Difference until we have fully examined and explained the Major.

The Key of *C* will ſerve as an Example for all ſharp Keys, for *D*, *E*, *F*, *G*, &c. may be taken as Key-notes, as well as *C*; but when once a Note hath been choſen for the Key-note, one cannot ſpeak of the others, but comparatively to that ſame Key-note; therefore the ſecond Note, the Third, the Fourth, the Fifth, *&c.* will be ſuch, but comparatively to the Note ſuppoſed for the Key-note; and conſequently, in the Key of *C*, the ſecond Note is *D*, the Third *E*, the Fourth *F*, &c. and here follow the Names of the ſeveral Notes or Tones in the Key of *C*.



Obſerve two Notes, which, beſides the Key-note, have a proper Name to diſtinguiſh them from the others; the one is the governing Note of the Key, or the Fifth, and is thus called; becauſe, in all final Cadences, this Note always precedes the Key-note, as may be ſeen in the foregoing Examples, where *G*, which is the governing Note of *C*, always precedes it, and eſpecially at the End or Cloſe. The other is the leading Note, or ſharp Seventh, and is thus called, becauſe, in whatever Part this Note is heard, the Key-note immediately follows it; therefore it may very properly be called the leading Note of the Key; and in the Key of *C*, the ſharp Third is *E*, the governing Note is *G*, and the leading Note is *B*, and the governing and leading Notes, and the ſharp Third, do in all Keys make the ſame Intervals as *E*, *G*, and *B*, make in the Key of *C*, excepting in flat Keys, in which the Third is flat.

CHAP. IX.

Of the Manner of modulating Harmonically, when a diatonick Progreſſion is given to the Baſs.

ALL Notes that carry the perfect or common Chords may be deemed Key-notes, and all thoſe that carry the Chord of the Seventh may be deemed governing Notes, with this Difference, that the governing Note of the Key is diſtinguiſhed from that which is but ſingly a governing Note, by reaſon that the Third to the governing Note of the Key muſt always be ſharp; whereas the Third to thoſe Notes which are but ſingly governing Notes, is oftentimes flat; and there being no other Key-note in the Key of *C*, but *C* itſelf, the perfect Chord muſt be given but to that ſame Note *C*; there being no other governing Note of the Key, in that ſame Key of *C*, but *G*, conſequently one cannot give the Chord of the Seventh with the ſharp Third, but to that ſame Note *G*.

Theſe

Theſe two Chords, the Perfect and that of the Seventh, are as it were the only Chords in Harmony, for all other Chords proceed from them; and theſe are only affected to a Progreſſion of the Baſs, ſuch as we have hitherto treated of; and if we are going to alter that Progreſſion, we ſhall not thereby alter their Chords, but only the Diſpoſition, by placing the Octave, either above or below one of the Sounds, or Notes, comprized in the Chord; which obliges us to give them another Name, in order to diſtinguiſh thoſe from which they are derived.

Conſonant Chords *derived from the Perfect.*

It muſt be obſerved, that the Number 1 repreſents the Baſs, and that the other Numbers ſhew the Diſtance from one Sound, or Note, to that of the Baſs; and that the Numbers 8, 10, 12, *&c.* are but the Replicates, or Octaves, of 1, 3, 5, *&c.* and as 8 is the Replicate of 1, ſo 10, and 12 are the Replicates of 3 and of 5: Alſo, that all Numbers may be reduced to a meaner or lower Term, the Intervals whereof will be equal: For Example, 4, 5, 6, may be reduced to 1, 2, 3; becauſe the Diſtance from 4 to 5 is not greater than from 1 to 2. Therefore, the Numbers 6, 8, 10, 12, may be reduced to 1, 3, 5, 7, by reaſon that there is not a greater Diſtance from 6 to 8, than from 1 to 3; ſo of the others, it being neceſſary to reduce to a Unity the firſt Number of each Chord; becauſe that Unity repreſents the Baſs to the perfect Chord, and that of the Seventh, from whence all Concords and Diſcords are derived.

We ſhall not take Notice of the 8 in the Chords, becauſe that Number is the Replicate of the Baſs 1.

		C, E, G.
Figures which are placed over or under the Baſs, to ſhew all the Sounds the Chord is compoſed of.	The perfect Chord is compoſed of	1, 3, 5,
	This Chord is always taken up-on the Key-note, and ſometimes upon its Governing-note, or Fifth.	

Chords

Chords *inverted, derived from the perfect* Chord.

6. The Chord of 6 is compoſed of 1, 3, 6, inverted from $\begin{matrix} E, G, C, \\ 6, 8, 10. \end{matrix}$ $\underbrace{\begin{matrix} C, E, G. \\ 1, 3, 5. \end{matrix}}$

This Chord is always uſed upon the Third of the Key.

$\frac{6}{4}$. The Chord of $\frac{6}{4}$ is compoſed of 1, 4, 6, inverted from $\begin{matrix} G, C, E, \\ 4, 6, 8. \end{matrix}$ $\underbrace{\begin{matrix} C, E, G. \\ 1, 3, 5. \end{matrix}}$

This Chord is uſed but upon the Governing-note or Fifth of the Key, but not ſo often as the perfect Chord, or that of the Seventh.

Enumeration of Diſcords, *or Diſſonant* Chords, *derived from the* Chord *of the Seventh.*

7. The Chord of the Seventh to a Governing-note, or Fifth of the Key, is compoſed of $\left\{\begin{matrix} G, B, D, F. \\ 1, 3, 5, 7. \end{matrix}\right.$

Chords *inverted, derived from the* Chord *of the Seventh.*

$\frac{6}{5}$♭, or 5♭. The Chord of the flat or falſe Fifth is compoſed of 1, 3, 5♭, 6, inverted from $\left\{\begin{matrix} G, B, D, F. \\ 6, 8, 10, 12. \\ 1, 3, 5, 7. \end{matrix}\right.$

This Chord is never uſed but upon the Leading-note or ſharp Seventh of the Key.

6♯. This Chord is called the ſmall Sixth, and is compoſed of 1, 3, 4, 6, inverted from $\left\{\begin{matrix} G, B, D, F. \\ D, F, G, B, \\ 4, 6, 8, 10. \\ 1, 3, 5, 7. \end{matrix}\right.$

This Chord is generally uſed upon the ſecond Note of the Key.

4♯. This Chord is called the Tritonus, and is compoſed of 1, 2, 4♯, 6, inverted from $\left\{\begin{matrix} G, B, D, F. \\ F, G, B♮, D, \\ 2, 4, 6, 8. \\ 1, 3, 5, 7. \end{matrix}\right.$

This Chord is never uſed but upon the fourth Note.

It

It is to be obſerved, that the Key-note lends its perfect Chord but to its Third and Fifth; the Third under the Name of Sixth, and the Fifth under that of $\frac{6}{4}$; ſo that, when you can in all Keys diſtinguiſh the Third and Fifth, you may at the ſame Time know what Chords are to be taken, though the perfect Chord more properly belongs to the Fifth or Governing-note than the Chord of $\frac{6}{4}$; and even the Chord of the Seventh ſeems to belong only to the Fifth, eſpecially when it immediately precedes the Key-note; but let not the Difference between the perfect Chord, and that of the Seventh, puzzle you, ſince this laſt Chord conſiſts only in a Note or Sound added to the perfect Chord, which the Compoſer is at Liberty to leave out; ſo that, wherever the Chord of the Seventh might be uſed, you may take only the perfect or common Chords; yet, as it is proper to know what we are about, it muſt not be left out without a Reaſon, eſpecially as this Chord of the Seventh is the Origin of all Diſcords; the Knowledge of its Progreſſion, that is to ſay, of the Chord that is to ſucceed it, being as neceſſary, as that of its Conſtruction, *i. e.* of the Sounds or Notes of which it is compoſed, ſince it is upon its Conſtruction and its Progreſſion that all other Diſcords, or Chords diſſonant, are regulated.

If we have ſaid, that the Fifth of the Key carried the Chord of the Seventh, only when it preceded the Key-note, it is to be at the ſame Time underſtood of all the Notes which compoſe the perfect Chord of that ſame Key-note; that is to ſay, of the Third, and even of that ſame Fifth, when thoſe two Notes bear the Chords derived from the Perfect, the Fifth may carry the Chord of Six and Four, after that of the Seventh, when its Length may permit it, at the Will and Pleaſure of the Compoſer; and, as the Notes derived from the Key-note are to be preceded in the ſame Manner as the Key-note, ſo likewiſe the Derivatives of the Fifth of the Key cannot be deemed as ſuch, unleſs they immediately precede that ſame Key-note, or its Derivatives; and one muſt not only conſider a Chord in its Conſtruction, and in its natural Progreſſion, but alſo in the different Diſpoſition that may be given to the Notes that compoſe it, by placing in the upper Parts thoſe that are found in the Baſs, or by placing in the Baſs thoſe that are in the upper Parts; which obliges us to give different Names to one and the ſame Chord, according to its different Diſpoſition, and in order to know, at the ſame Time, thoſe Notes which ought in that Caſe to accompany the Baſs; and as it is known that the Third and the Fifth (which compoſe the perfect Chord of the Key-note) may repreſent the Key-note, by bearing a Chord derived from the Perfect, when thoſe Notes happen to be

in the Baſs; ſo likewiſe the Notes which compoſe the Chord of the Seventh, to the Fifth of the Key, cannot immediately appear preceding the Key-note, or its Derivatives, without bearing a Chord derived from the Seventh; and, therefore, it muſt be remembered, that if, in the Key of *C*, one of theſe Notes *G*, *B*, *D*, or *F*, ſhould immediately precede *C*, or *E*, in the Baſs (we omit *G*, becauſe it is our chief Subject in the Chord of the Seventh) the three other Notes are to accompany it. We have ſaid that the Fifth or Governing-note might carry the perfect Chord as well as the Seventh, and beſides, that the perfect Chord always ſubſiſted in that of the Seventh; therefore, the Chord of the Seventh muſt be preceded in the ſame Manner as the Perfect; which obliges us to attribute a Governing-note to all thoſe Notes that bear the Chord of the Seventh; and as a Governing-note is always a Fifth above, or a Fourth below the Note governed, it is not difficult to comprehend that *G* can have but *D* for its Governing-note; and as a Note is called a Governing-note, but by reaſon only of its being a Fourth below, or a Fifth above, it can carry in that Caſe but the Chord of the Seventh; ſo that, by following the ſame Diſpoſition that we have given to the Chord of the Seventh to the Note *G*, we ſhall find that of the Note *D* between theſe Notes *D*, *F*, *A*, *C*; from whence we conclude, that the Note *D*, or thoſe comprehended in its Chord, cannot appear in the Baſs immediately before the Note *G*, without their Chord being compoſed of any other Notes than *D*, *F*, *A*, *C*, in the ſame Manner as *G*, *B*, *D*, *F* ought to compoſe the Chord to each of thoſe ſame Notes, when the Note *C* follows them; the harmonick Progreſſion of Diſcords being but a Succeſſion or Sequence of Governing-notes, or Fifths, which is not difficult to comprehend in its Bottom, as the Examples of Sevenths prove to us; and it is by the Relation there is betwixt the fundamental Chord and its various Progreſſion, that ariſes the Liberty we have of uſing indifferently any one of the Notes contained in the fundamental Chords, which are the Perfect and the Seventh; and it is in this Relation that all our Attention is hardly ſufficient; nevertheleſs, by keeping it within the Compaſs of an Octave, it is only neceſſary to know the Manner how a Concord, or a conſonant Chord, is to be preceded, having given to underſtand, that a Diſcord is not preceded by any other Manner; and thus we ſay, without making uſe of the Names of the Notes, but only of the Interval which each of thoſe Notes makes with the Key-note, in order that it may ſerve for all Keys in general; for when it is neceſſary but to know how to diſtinguiſh the Key-note, you will then have got over moſt Difficulties.

The Key-note carries the perfect Chord; its Third always carries that of the Sixth; and its Governing-note, or Fifth, always carries the Perfect,

Perfect, when it doth not immediately precede the Key-note; otherwiſe the Seventh *F* muſt be added to its perfect Chord *G*, *B*, *D*.

The ſecond Note, which, in a diatonick Progreſſion, is betwixt the Key-note and its Third, can carry, in that Caſe, but the Chord of the ſmall Sixth *D*, *F*, *G*, *B*.

The Leading-note, or ſharp Seventh, which in aſcending precedes the Key-note, muſt carry the Chord of the falſe or flat Fifth *B*, *D*, *F*, *G*; but when in deſcending it precedes another, which is not contained in the Chord to the Key-note, then it is deemed but as the Third to the Governing-note, or Fifth of the Key; and in that Caſe muſt carry the Chord of the Sixth *B*, *D*, *G*, inverted from *G*, *B*, *D*.

The fourth Note, which in aſcending precedes the Governing-note, muſt in that Caſe carry a Chord like unto that of the Leading-note, when the Leading-note aſcends to the Key-note, ſince the Key-note and its Fifth muſt be preceded alike; ſo that, as the Leading-note or ſharp Seventh hath carried in that Caſe a Chord derived from the Fifth, ſo likewiſe the Fourth will carry a Chord derived from that Note, which is the Governing-note, or Fifth, to that Fifth: So that, if *G* governs *C*, *D* for the ſame Reaſon governs *G*; and as, in the Key of *C*, *F* is the fourth Note, it will then carry the Chord of $\frac{6}{5}$, or the great Sixth *F*, *A*, *C* and *D*, derived from that of the Seventh *D*, *F*, *A*, *C*.

This Chord of the great Sixth differs from that of the falſe Fifth, but in reſpect to the Fifth which is perfect one Way, and flat or falſe the other; which proceeds from the different Species of Thirds, which is ſharp betwixt *C* and *E*, and flat or minor betwixt *D* and *F*; for it may be obſerved, that the Diſpoſition of theſe two Chords is the ſame, and they are taken equally upon the Third to the fundamental Note, on which the Chord of the Seventh is uſed; we ſhall in its proper Place ſhew the Reaſon why this Diſtinction is made upon the derivative Chords, and not upon the Fundamental.

This ſame fourth Note, which in deſcending, precedes the Third, muſt carry the Chord of the Tritonus *F*, *G*, *B*, *D*.

The ſixth Note, which one Way or other precedes the Fifth and its Third, muſt carry the Chord of the ſmall Sixth *A*, *C*, *D*, *F*, inverted, or derived from that of the Seventh to *D*, which governs *G* in the ſame Manner as the Second, in the like Caſe, carries the like Chord, when it precedes the Key-note or its Third.

If theſe Particulars be examined with the Enumeration of Chords, it will give a better and a clearer Idea of the Whole, obſerving that the Fifth, or Governing-note, may be deemed or looked upon as a Key-note, by reaſon that thoſe two Notes are equally preceded by the ſame Chords,

which fixes the Object; and obſerving alſo, in a diatonick Progreſſion, thoſe Notes which derive from the Chords affected, or adapted to the Key-note and its Fifth, and the Note that follow them; becauſe that one and the ſame Note may happen to belong to two different fundamental Chords, in which Caſe, in order to fix the Chord that it ought to carry, we muſt be guided by the next Note that follows it, taking Notice of the three or four Notes that compoſe the perfect Chord, or that of the Seventh, and with which the Note in the Baſs ought to be accompanied in the upper Parts.

CHAP. X.

Of the continued Baſs.

WE muſt not confound the diatonick Progreſſion of a Baſs, which we now ſpeak of, with the conſonant Progreſſion, of which we have given ſome Examples upon the perfect Chord, and that of the Seventh; theſe two Chords are the Fundamental, and as a Proof of it, we ſhall hereafter, under our Examples, place that Baſs which we call Fundamental, the Notes of which will carry but perfect Chords, or of Sevenths, whilſt the Notes of the uſual Baſs, which we call continued, will carry Chords of all Species, the Whole making together a compleat Harmony; ſo that this fundamental Baſs will ſerve as a Proof to all our Works and Examples, whereby it will be evident, that the ſeveral different Chords which will be therein uſed, will proceed only from an oppoſite Progreſſion to that of the fundamental Baſs, according to what we have juſt now explained, though the Chords, compared to one or the other Baſs, will be always the ſame in the main, their Difference proceeding from the Liberty of placing in the Baſs any one of the Notes contained in the fundamental Chords; but all the Notes of the Chord taken together will always be the ſame, and the Progreſſion, fixed to them by the fundamental Chords, will not be thereby altered.

CHAP. XI.

Of the Progreſſion of the Baſs, *which fixes at the ſame Time thoſe of the* Chords, *and of the Manner of reducing a derivative* Chord *to its Fundamental.*

THE Progreſſion of the Notes of a Baſs that carry conſonant Chords, ſuch as the Key-note, its Third, and its Governing-note, or Fifth, are not limited, provided that that Progreſſion be not foreign to the Key compoſed in; but, as at preſent the Queſtion is only of one Key, one cannot be miſtaken, by uſing only the Notes *C, D, E, F, G, A, B.*

The Progreſſion of the Notes of a Baſs that carry Diſcords are limited, ſuch as the Governing-note, when it carries the Chord of the Seventh, and all its Derivatives, or rather thoſe which do not carry the perfect Chord, or any of its Derivatives; becauſe, as ſoon as a Note carries a Diſcord, it is certain that it governs another; and if the Diſcord is not that of the Seventh, it is certain that it proceeds from it; it will then be only by reducing it to its original or fundamental Chord, that you may ſurely know the Chord that muſt follow, whatever Note happens to be in the Baſs.

In order to reduce a Diſcord to its original fundamental Chord, it muſt be obſerved, that there are always two Notes, or two Numbers

F, G, C, D,

together, as 3, 4, 5, 6, *&c.* which is likewiſe found in the Seventh,

F, G,

by placing the Note of the Baſs at its Octave, thus: 7, 8; ſo likewiſe

C, D,

of the Second, 1, 2. This being the Caſe, the uppermoſt Note, or the higheſt Number, muſt be placed at the fundamental Baſs, and it will be found that the lowermoſt Note, or the leaſt Number, always makes the Seventh to the other, by thus reducing derivative Chords to their original fundamental Chords 1, 3, 5, 7, as we have enumerated at Page 24. So that, if the Note *G* ſhould be found in the Baſs after the Reduction, it is certain that the Note *C* will follow it; and if you ſhould not meet with it in the Baſs, you'll certainly find one of thoſe that compoſe its perfect Chord, or that of the Seventh, ſuppoſing that you was in another Key; ſo likewiſe, if the Note *D* ſhould be found in the fundamental Baſs, the Note *G*, or its Derivatives, will follow; ſo of the others; obſerving that, after a Chord of the Seventh, the fundamental Baſs muſt always deſcend a Fifth.

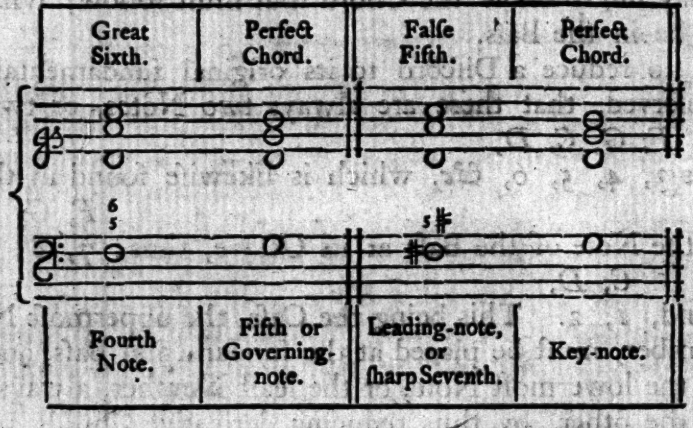
What

What we have ſaid of a Baſs already compoſed, muſt be alſo underſtood of the Manner of compoſing it; and if this Rule ſhould meet with ſome Exceptions, as in the falſe and irregular Cadences, *&c.* one muſt not as yet think of it.

Before we give an Example of what we have already mentioned, it muſt be obſerved, that the Chord of the Notes, which, in a natural Progreſſion, leads to thoſe that ought to carry a perfect Chord, is to be ſuited to the Note that follows it, and not to that which precedes it; and that this Progreſſion is generally made from the Key-note to its Fifth, or *vice verſa*, from the Fifth to the Key-note, by ſuppoſing the Fifth to be a Key-note, as we have before mentioned; ſo that in a diatonick Progreſſion, by knowing the Chords that lead you to one of thoſe Notes, you will certainly know thoſe that lead to the other; from hence we give for a general Rule,

1. That all Notes that precede by aſcending a whole Tone, or a Semitone, that Note on which the perfect Chord is taken, are to carry the Chord of $\frac{6}{5}$, or the great Sixth, or the Chord of the flat or falſe Fifth.

EXAMPLE.



Obſerve that the Difference of theſe two Chords is only in the Baſs; for, whether you aſcend a whole Tone, or a Semitone, upon a Note that bears common Chords, the Chord of the upper Parts will always be the ſame; the Compoſer being at Liberty to cauſe his Baſs to proceed by a whole Tone, or a Semitone, even though he ſhould be in a Key wherein the Semitone did not properly belong, by reaſon that as the Fifth, or Governing-note, may be taken for a Key-note, we may introduce all the Sounds that naturally precede a Key-note, by adding (as the Example ſhews) a Sharp to the fourth Note, which in that Caſe is changed, and

and becomes a Leading-note, or ſharp Seventh; and it is by this Progreſſion of a whole Tone, or a Semitone, aſcending upon a perfect Chord, that a Governing-note may be diſtinguiſhed from a Key-note, the Baſs aſcending a whole Tone upon a Governing-note, and a Semitone upon a Key-note; and though, by this Progreſſion of a Semitone, the Attributes of a Key-note are given to a Governing, yet we may afterwards continue in the original Key, notwithſtanding that ſame Governing appeared as a Key-note, for after a perfect Chord, we may remove into any other Key.

2. All Notes that precede in deſcending thoſe that carry common or perfect Chords, are to carry the Chord of the ſmall Sixth.

EXAMPLE.

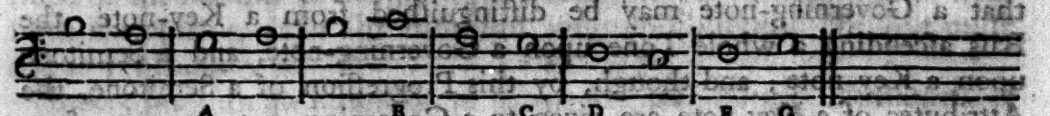


The Guides ſhew that the Baſs may aſcend upon the Third to each of thoſe Notes that carry common Chords, without altering the upper Parts, and of Courſe, thoſe Thirds will then carry the Chord of the Sixth.

We cannot well in this Place perceive the Difference between a ſecond Note and a Sixth, and from a Key-note and its Fifth, by reaſon that the perfect Chord, which the Fifth, or Governing-note, carries, requires to be preceded alike, which doth not give us Room to diſtinguiſh them in a ſharp Key; for in a flat Key, the ſixth Note, which falls upon the Fifth, is but a Semitone higher, whereas the ſecond Note is always a whole Tone above the Key-note; moreover, the Governing-note, or Fifth, always hath its ſharp Third, whereas the Key-note hath only a flat Third in a flat Key; but, if a Governing-note cannot be diſtinguiſhed in a ſharp Key, let it not puzzle you, becauſe in that Caſe you may uſe it as a Key-note, by ſuiting to its Key the Chords of the Notes which precede it; and by what follows it may be eaſily known, whether it be truly a Governing-note, or a Key-note.

EXAM-

EXAMPLE.

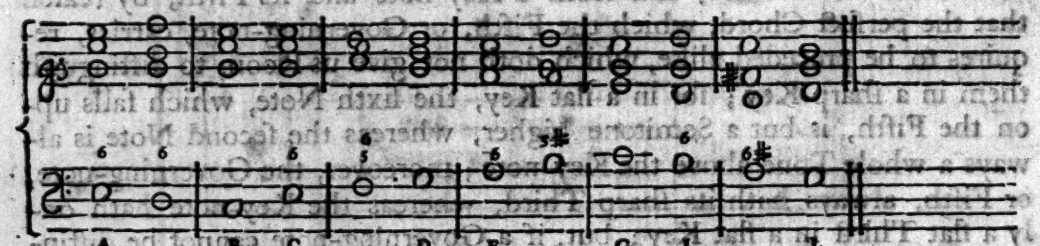


The Progreſſion of the firſt Note to the Note at (*A*) doth not give any Room to diſcover whether the Note at (*A*) be a Key-note, or a Governing-note; which is of no Signification, by reaſon that the Chords aſſigned to either of thoſe Progreſſions are the ſame; but it is obvious that the Progreſſion from (*A*) to (*B*) leads to a Key-note, therefore (*A*) is the Governing-note. If the Progreſſion from (*B*) to (*C*) leaves us doubtful, the Note at (*D*) ſhews that the Note at (*C*) is the Governing-note; in like Manner, that at (*F*) ſhews that ſame Governing-note at (*G*,) becauſe, in all Keys, the Note immediately below the Key-note is but a Semitone; whereas there is a whole Tone betwixt a Governing-note and that which is immediately below it.

If in a flat Key, deſcending from the Key-note to its Fifth, or at leaſt to its Sixth, the Note immediately below the Key-note is a whole Tone, the flat Third to the Note diſtinguiſhes it, becauſe the Governing-note, or Fifth, muſt always have its ſharp Third.

3. All Notes that are a Third above, or below the Key-note, or the Governing-note, muſt carry the Chord of the Sixth, when the Progreſſion of the Baſs leads to one of thoſe two Notes.

EXAMPLE.



The Progreſſion of the Baſs which leads to the Notes at (*B*) (*D*) (*G*) and (*L*,) where the perfect Chord is taken, obliges us to give the Chord of the Sixth to the Notes at (*A*) (*C*) (*F*) and (*J*.)

4. The Third, repreſenting the Key-note, by reaſon that the Chord of the Sixth upon the Third is the ſame as the common or perfect Chord upon the Key-note; we muſt give the Chord of the Tritonus to the fourth

fourth Note deſcending upon the Third, though one may give it alſo the Chord of the great Sixth; but we ſhall ſpeak of it elſewhere.

EXAMPLE.



(A) the fourth Note deſcending upon the Third at *(B.)*

By theſe five laſt Examples, we can draw very uſeful Inferences, by obſerving the different Diſpoſition of the Sounds of which a fundamental Chord is compoſed, according to the different Progreſſion of the Baſs; for if the Fourth bears the Chord of the great Sixth aſcending upon the Governing-note, or Fifth; if it carry the Chord of the Tritonus deſcending upon the Third; if the Leadingn-ote, or ſharp Seventh, bears the Chord of the flat or falſe Fifth; and if the Second and the Sixth carry the Chord of the ſmall Sixth deſcending upon the Key, or upon the Governing-note, or Fifth, it is viſible that theſe different Chords are but one and the ſame Chord, and derived from that of the Seventh upon the Notes which in that Caſe govern thoſe that follow; which will be more clearly explained, by placing a fundamental Baſs under a general Example of all we have hitherto ſaid; wherein it will be obſerved, that the Leading-note, or ſharp Seventh, is ſuch but in aſcending to the Key-note: for, if it deſcends, then it becomes but a Third to the Fifth, or Governing-note of the Key; though this laſt Note may in that Caſe be looked upon as a Key-note, in order that we may not be miſtaken.

General Example of the Octave *aſcending and deſcending.*



As the fundamental Baſs is placed under the other Parts, only as a Proof that all their Harmony is included and comprehended in the perfect Chord and that of the Seventh, one muſt not examine, if the Rules are ſtrictly obſerved between the Parts and the fundamental Baſs; but only whether there be found any other Chords than thoſe that are figured over each Baſs; for the Sequence of the Sounds are to be examined but with the continued Baſs, ſince the Queſtion at preſent is of a diatonick Progreſſion given to the Baſs.

1. After having obſerved in the continued Baſs the ſame Succeſſion, or Sequence of Chords, from *J* to *L*, and from *B* to *M*, aſcending to the Governing-note, or to the Key-note, as from *N* to *K*, and *O* to *V*, deſcending to the Fifth, or to the Key-note, it may be thereby inferred that the Whole is relative to each of thoſe two Notes which are the only Notes that can naturally bear the perfect Chord in any Key whatever, remembering that thoſe Notes, which are a Third above, are deemed Thirds, when the Baſs deſcends from theſe to the Firſt, though the Third to the Key-note will always be ſuch, whatever Road it takes; and that a perfect Chord cannot be preceded by a Diſcord, but by that which

which govern it; thus it appears that the Chords of the ſmall and great Sixth, of the falſe or flat Fifth, and Tritonus are no other but that of the Seventh to the Notes, in the fundamental Baſs, which naturally govern thoſe that follow. The ſmall Sixth to the ſecond Note, the flat or falſe Fifth to the Leading-note, or ſharp Seventh, and the Tritonus to the Fourth, derive from the Chord of the Seventh upon the Governing-note of the Key *D*, after which immediately follows the Key-note; the great Sixth to the fourth Note, and the ſmall Sixth to the ſixth Note, alſo derive from the Chord of the Seventh to the ſecond Note at *A* and *C*, which governs in that Caſe the Fifth, or Governing-note of the Key, and which ſaid Fifth immediately follows; and the Chord of the Sixth is given to the Third, the Sixth, and the Leading-note, or ſharp Seventh, only becauſe that thoſe Notes are a Third above or below the Key-note, or the Fifth, to which the Progreſſion of the Baſs leads us immediately afterwards.

2. It would be imagined, that the ſixth Note at (*B*) ought to carry the Chord of the ſmall Sixth, agreeable to that of the Seventh, which is figured over the Note at (*B*) in the fundamental Baſs; but we leave out one of the Sounds that make the Diſcord for divers Reaſons; firſt, becauſe it is indifferent; ſecondly, becauſe, the next following Note in the Baſs being the Leader, or ſharp Seventh, and as ſuch creating a Diſcord Major (as we ſhall hereafter explain) and as Diſcords ought not to be doubled, we could not for that Reaſon, and in this Caſe, give the Chord of the ſmall Sixth to the ſixth Note, without cauſing the Third to that Sixth to deſcend upon the Diſcord Major; and the laſt Reaſon is, that our Rule for taking the Chord of the Sixth, upon all ſuch Notes that precede thoſe that are a Third above or below thoſe on which the perfect Chord is taken, ſubſiſts.

3. If the fourth Note *R* had not been placed in the continued Baſs, and the ſecond Note *A* or *C*, or the Sixth *T*, had been taken in its Stead, immediately preceding the Governing-note *L* or *K*, we ſhould then have been obliged to ſharpen the Fourth, as we have done it at *S*, by reaſon that the Note on which the common or perfect Chord is taken, chuſes to be preceded by its ſharp Seventh, or Leading-note, excepting in flat Keys, wherein the Sixth never deſcends but a Semitone upon the Fifth; and the ſharp Seventh in that Caſe cannot then be heard, whatever Note in the Baſs precedes that Fifth; for, if it was preceded by the ſharp Seventh, it would then be deemed the Key-note, and the true Key we then intended to compoſe in could not be diſcovered but by the Notes that followed that Fifth; which is very plainly ſeen by our Example, where the Governing-note may be taken for a Key-note, it not appearing whether it be a Governing-note, or a Key-note, but by the Note

that follows it; conſequently the Chord of the Tritonus derives from that of the Seventh to that ſame Governing-note which is found to be under it in the fundamental Baſs at *D*.

4. The diatonick Progreſſion of the continued Baſs alters that of the Parts at (*F*,) (*G*,) and at (*H*;) which cannot be otherwiſe, either to avoid two Octaves, or two Fifths, following each other, or for replacing one Part in its natural Poſition, and above the Baſs, or in order that all the Sounds of the Chord may be heard.

If the upper Parts are to follow a diatonick Progreſſion, it is only when the Baſs follows a Conſonant, and *Vice verſa*; beſides, it is ſometimes proper to alter the diatonick Order of one Part, in order to diverſify the Melody; one could even alter the Order and Progreſſion of thoſe Parts that are above the Baſs, without committing any Fault, but that is not at preſent our Subject.

5. There happen to be in our Example ſeveral Sevenths, without being prepared, which ſeems to contradict our firſt Rule; but of this we ſhall treat hereafter, and ſhall now keep only to the Progreſſion fixed to the Chords, according to the Order of this Octave; and we ſhall alſo hereafter ſhew, that, after a conſonant Chord, we are at Liberty to remove any where, provided we at the ſame Time obſerve the Rules of Modulation.

If it be permitted to make the fundamental Baſs to aſcend a whole Note, or a Semitone, the Progreſſion of a Third, and of a Fourth, is thereby always underſtood, as appears betwixt the Notes at (*Z*,) (*Y*,) and (*A*,) where the Note (*Y*) is added; the Seventh to that Note being prepared by the Fifth (*Z*,) and the Third preparing the Seventh to the Note (*A*,) which doth not alter the Foundation of the Chords.

CHAP. XII.

Of ſome other Rules taken from the laſt Example.

TAKE Notice, that when a Note in the Baſs ought to carry the Chord of the Seventh, you may always leave out that Note which makes the Seventh, unleſs it was found prepared by a Concord in the preceding Chord; though if that Concord was a Major, or a Sharp, as the Third and the Sixth may be, it will be better to make that Third, or Sixth, aſcend a Semitone; but if the Note of the Baſs carries only a Chord derived from the Seventh, you may ſtrike out of that Chord one of the two Sounds that makes the Diſcord; thoſe two Sounds

Sounds being eaſily diſcovered, by reaſon that they are always joined together, according to what we have ſaid in Chap. XI.

The ſame Note in the Baſs may be repeated, by giving it the ſame Chord, or by giving it different Chords, as we increaſe in Knowledge how to do it.

You may ſkip from one Note to another, where the Chord differs but in the Name, by going from the Chord of the Seventh to that of the flat or falſe Fifth, upon the Third to that Note, on which the Seventh hath been taken; and, upon the Fifth to it, one may give it the Chord of the ſmall Sixth, and in like Manner one may give the Chord of the Tritonus to that that makes the Seventh; becauſe all theſe Chords are, in the Main, but one and the ſame Chord; ſo of the others in the like Caſe; ſee the following Example.



Thoſe Notes, that are a Third above the Note which immediately afterwards bears common Chords, ought, generally ſpeaking, to bear a Chord derived from that which follows; ſee at (*A*,) where it is ſeen that the Chord of Sixth derives from the Perfect that follows it; and at (*B*,) where the Chord of the great Sixth, or the falſe Fifth, derives from that of the Seventh, which follows it.

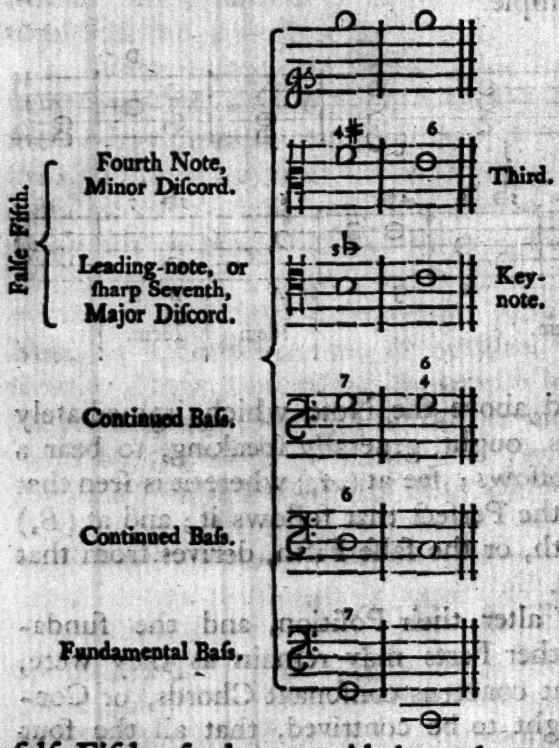
When the Notes in the Baſs alter their Poſition, and the fundamental Chord ſubſiſts; all the other Parts may remain as they were, without altering them, as to what concerns conſonant Chords, or Concords; but, as to Diſcords, it ought to be contrived, that all the four Notes, or Sounds, of which they are compoſed, be heard together, which may be done by adding the Octave of the Note you quit (*D*,) if it had not a Place in the Chord, to that ſame Note in the fundamental Baſs, or by leaving out the Octave to the Note (*J*,) in order to place in its Stead the Octave of the Note you quit (*C*.)

CHAP.

CHAP. XIII.

Of the perfect Cadence.

WE call a perfect Cadence, all Concluſions made upon a Key-note, preceded by its Fifth, or Governing-note; and this Key-note muſt always be heard upon the firſt Part, or Diviſion of the Meaſure, or Bar, in order that the Concluſion may be the better diſcerned; and in that Caſe its Governing-note which precedes it, ought to carry the Chord of the Seventh, or the Perfect, becauſe the Seventh may be therein underſtood; ſee the following Example.



It is by the Means of this perfect Cadence that we can judge what Notes of a Baſs are to bear perfect Chords; becauſe, wherever we feel the Melody to reſt, it is certain that in that Place the perfect Chord muſt be heard; and this Reſt doth not only make itſelf felt in the moſt natural Progreſſion of this Cadence, but likewiſe in the Progreſſion ariſing by the Sounds uſed for its Accompaniment, the Diſpoſition of which is on the other Side, each Part being figured according to the Chord it ſhould bear if it was placed in the Baſs, remembering that the perfect Chord may be heard after the great Sixth, as well as after the falſe Fifth; ſo that, provided we do not go out of the Key, it is but upon the Key-note and its Fifth, that the Melody may reſt, which fixes the Object in ſuch a Manner, that whatever Progreſſion is given to a continued Baſs, we may feel and know, at the ſame Time, thoſe Notes on which the Melody may reſt, and the Chords that are to preceede it, according to the different Progreſſions of that Baſs, as it is marked in each Part; for whatever Part is choſen for Baſs, the other Parts will always accompany it in the like Caſe. In order to give a better and clearer Idea

Idea of it, we ſhall ſhew the Power of the Leading-note, or ſharp Seventh, in this Caſe; how by its Means we diſtinguiſh the Diſcords, and the Obligation it lays us under in the Order and Diſtribution of the Chords.

CHAP. XIV.

Of the Leading-note, *or ſharp* Seventh, *and of the Manner of reſolving all* Diſcords.

AS ſoon as the Leading-note appears in a Chord diſſonant, it is certain that it determines a Concluſion of Melody, and therefore it muſt be followed by the perfect Chord upon the Key-note, or its Derivatives; whereas, if the Leading-note, or ſharp Seventh, doth not appear in a Chord diſſonant, the Concluſion is not determined, and this diſſonant Chord muſt be followed by another, and ſo on ſucceſſively from one Chord to another, until the Leading-note, or ſharp Seventh, be heard, which then determines a Concluſion, or at leaſt an Imitation of it, as when we fall upon the Third, inſtead of the Key-note. The Examples we have given of the Seventh prove what we here advance, ſince, after the firſt Chord of the Seventh, there always follows another, and ſo on until the Governing-note of the Key, where the Leading-note, or ſharp Seventh, is then heard.

Remember that, notwithſtanding the Rule we have juſt now given, the common or perfect Chord, to a Fifth, or Governing-note, may follow that of the great Sixth to a fourth Note, though the ſharp Seventh doth not take Place in this laſt Chord, which notwithſtanding is a Diſcord.

To diſtinguiſh at preſent the Leading-note, or ſharp Seventh, in a diſſonant Chord, there muſt abſolutely be found therein an Interval of a falſe Fifth, or of a Tritonus, either betwixt the Parts, or betwixt one Part and the Baſs; and thoſe Intervals muſt be made up of the ſharp Third and of the Seventh to the fundamental Note of a Chord of the Seventh, this Note being always the Governing-note of the Key, otherwiſe the Rule would be falſe; ſo that, in the Key of *C*, the falſe Fifth, or the Tritonus, will be found to be betwixt the Notes *B* and *F*, according to their different Diſpoſition, the one making the ſharp Third, and the other the Seventh to *G*, which is the Governing-note of the Key.

EXAM-

EXAMPLE.



The ſame Thing will be found in the Example of the perfect Cadence; ſo that, whatever Part of this Cadence is choſen for Baſs, the other Parts being to accompany it, one of theſe two Intervals will always be found; becauſe their Difference ariſes only from the different Diſpoſition or Tranſpoſition of the two Notes that compoſe one or the other of thoſe Intervals.

The Guides ſhew the natural Progreſſion of thoſe Intervals, as it is marked in the perfect Cadence, from whence a ſure and certain Rule is taken for the Progreſſion of Diſcords, which is called the Reſolution.

As we have diſtinguiſhed the Third by Major and Minor, ſo likewiſe we diſtinguiſh all Diſcords by Major and Minor.

All Major Diſcords are thoſe that ariſe from the Leading-note, or ſharp Seventh; and as this Note ought naturally to aſcend a Semitone to the Key-note (which is obvious by the preceding Examples) all Major Diſcords are to do the like.

In order to diſtinguiſh a Major Diſcord, you muſt know the Key you are in, and you will find that every Time that a Note which is but a Semitone below the Key-note, happens to be in a diſſonant Chord, that ſame Note will be the Major Diſcord; otherwiſe, by reducing a Chord to its Fundamental, you will find, that it will always be the ſharp Third to the Governing-note of the Key, bearing the Chord of the Seventh; therefore the ſharp Third to the Governing-note of the Key, bearing a Chord of a Seventh, may be deemed a Major Diſcord, and conſequently the Leading-note, on which the falſe Fifth is taken; the ſharp Sixth to the ſecond Note of the Key, and the Tritonus to the Fourth, are likewiſe Major Diſcords.

All Minor Diſcords are thoſe which ariſe from that Note that makes the Seventh to the fundamental Baſs; and theſe Diſcords are to be reſolved by deſcending diatonically; ſuch are the Seventh and the falſe Fifth.

When you do not meet with the Major Diſcord in a diſſonant Chord, it is certain that the Minor Diſcord only takes Place; but this laſt always meets with the Major, which doth not alter their fixed Progreſſion.

Thus

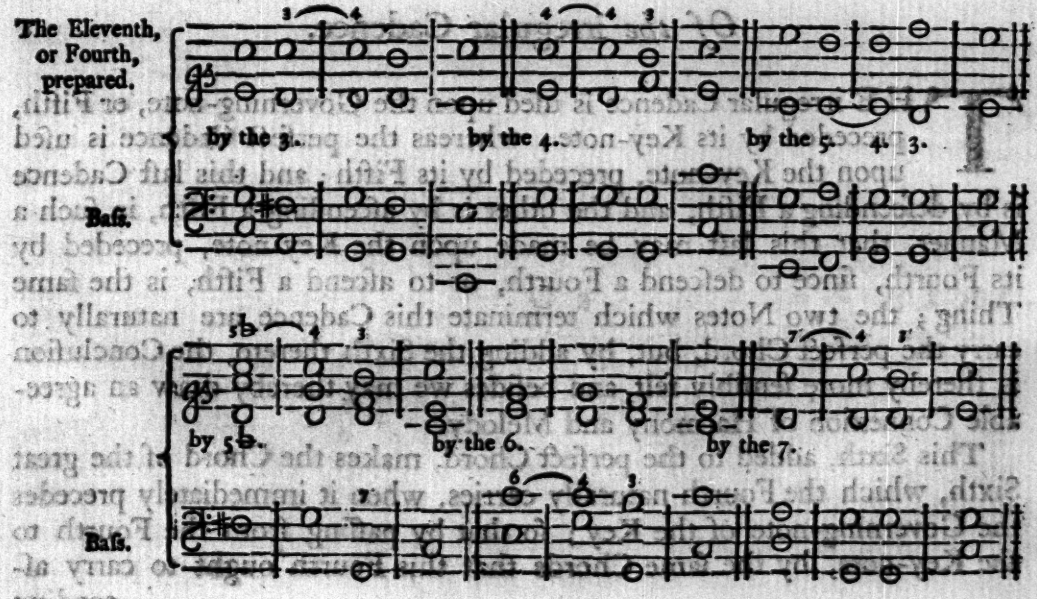
Thus it is that one may at once be inſtructed in the various Ways of reſolving Diſcords, which doth not conſiſt in their different Progreſſion, but only in that of the Baſs, where it is permitted to paſs to each of the Notes of the Chord that is to be naturally heard; which may be always known by reducing it to its Fundamental.

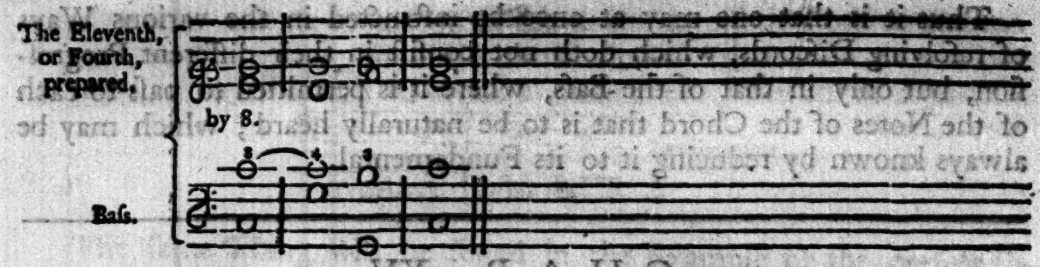
CHAP. XV.

Of the Eleventh, *otherwiſe called the* Fourth.

THE perfect Cadence is generally preceded by a diſſonant Chord, hitherto called the Fourth, but which ought rather to be called the Eleventh; this Chord, on this Occaſion, differs from the Perfect, only by taking the Fourth inſtead of the Third, and therefore is never uſed but upon ſuch Notes as ought naturally to bear the perfect Chord, or that of the Seventh, one of which two Chords always follows it upon the ſame Note that the Fourth was taken; the Diſcord which the Fourth creates being by this Means reſolved by deſcending diatonically upon the Third, and therefore muſt be reckoned and admitted among the Minor Diſcords; we ſhall more fully explain it, when we ſhall ſpeak of Diſcords by Suppoſition. Here follows only an Example of all the different Ways of preparing it, and of its Reſolution.

EXAMPLE.





The Eleventh, which is to follow the Cuſtom we figure by a 4, is prepared (as appears by the Example) by all the Concords, and even by the falſe Fifth, and by the Seventh; which may be obſerved at all theſe two Notes bound by a Semicircle ⁀, and is always prepared at the ſecond or laſt Part of the Bar, and heard upon the firſt Part of the next ſucceeding Bar.

One muſt ſtick cloſely to the Key of *C*, in order to know all theſe different Preparations, which proceed from the different Progreſſions of the Baſs, by reaſon that it is the ſame Thing in all other Keys; this was not ſtrictly the proper Place to ſpeak of this Diſcord, but as the perfect Cadence is ſeldom uſed without its being preceded by it, and even ſeveral Authors not having ſeparated it from that Cadence, we thought it not improper to follow them on this Occaſion.

CHAP. XVI.

Of the irregular Cadence.

THE irregular Cadence is uſed upon the Governing-note, or Fifth, preceded by its Key-note; whereas the perfect Cadence is uſed upon the Key-note, preceded by its Fifth; and this laſt Cadence is by deſcending a Fifth, and the other is by aſcending a Fifth, in ſuch a Manner, that this laſt may be made upon the Key-note, preceded by its Fourth, ſince to deſcend a Fourth, or to aſcend a Fifth, is the ſame Thing; the two Notes which terminate this Cadence are naturally to carry the perfect Chord, but, by adding the Sixth thereto, the Concluſion is thereby more ſenſibly felt, and beſides we may thereby draw an agreeable Connexion of Harmony and Melody.

This Sixth, added to the perfect Chord, makes the Chord of the great Sixth, which the Fourth naturally carries, when it immediately precedes the Governing-note of the Key; ſo that by paſſing from the Fourth to the Key-note, by the ſame Chords that this Fourth ought to carry aſcending

cending to the Fifth, and which the Key-note ought naturally to carry, this creates an irregular Cadence, in like Manner as by paſſing from the Key-note to its Fifth, by adding a Sixth to the perfect Chord of the Key-note.

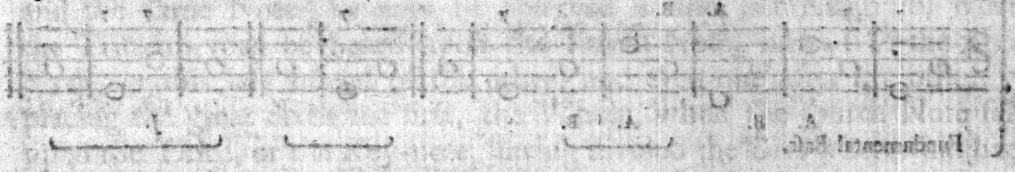
EXAMPLE.



(*A*) An irregular Cadence from the Key-note to its Fifth.
(*B*) An irregular Cadence from the Fourth to the Key-note.

We find, in this Example, a Diſcord betwixt the Fifth and the Sixth, which Diſcord proceeds by the Addition of the Sixth; and, as this Sixth cannot deſcend upon the Fifth, it muſt of Courſe aſcend upon the Third; ſee the Example where that Progreſſion is marked by a Stroke /.

This Sixth, added to the perfect Chord, gives us, in an inverted Manner, an eaſy Way of making four or five Parts to ſeveral Notes following the Baſs, with which one of the Parts always proceeds by a Sixth, without committing any Fault againſt the Rules, which is proved by the fundamental Baſs.



EXAMPLE.



A, B, irregular Cadences where the Sixth is added to the perfect Chord of the Note *A.*

Theſe ſix Parts might be heard together, excepting where the fundamental Baſs aſcends a Second to the Note that bears a Seventh, at which Place one of the Parts that makes two Fifths, together with that Baſs, ought to be altered: Obſerve thoſe two Parts that proceed always by Sixes, as well aſcending as deſcending, which with the Sixth, added to the perfect Chord, procures an eaſy Manner of making three other Parts, notwithſtanding that this Progreſſion be compoſed but of three different Chords.

You will find at *C* the perfect Chord to the Key-note, which cauſes that of the Sixth upon its Third; and at *D*, that of Six and Four upon

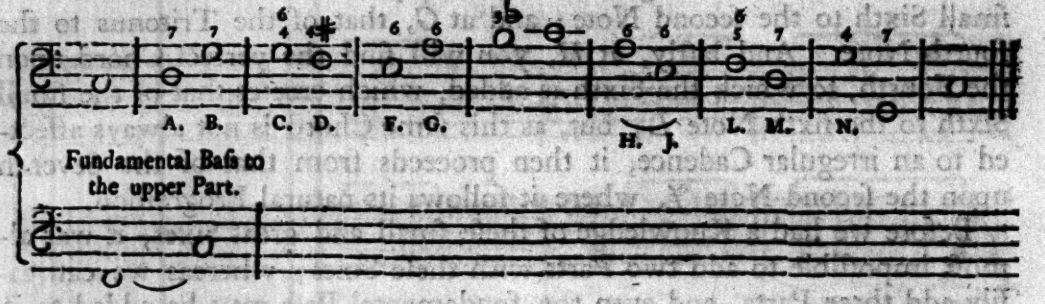
on its Governing-note, or Fifth. At *F* you will find the Chord of the Seventh to the Governing-note of the Key, which cauſes that of the ſmall Sixth to the ſecond Note; and at *G*, that of the Tritonus to the fourth Note. And laſtly, at *H*, you will find the perfect Chord upon the Fourth, to which the Sixth is added, which creates that of the ſmall Sixth to the ſixth Note *L*; but, as this ſame Chord is not always affected to an irregular Cadence, it then proceeds from that of the Seventh upon the ſecond Note *I*, where it follows its natural Progreſſion.

Before we had a Knowledge of theſe ſmall and great Sixes, it was almoſt impoſſible to add two Parts with theſe Sixes; whereas we can eaſily add three Parts, and even the fundamental Baſs may be added to it, which proceeds from an inverted Harmony, and by making the Harmony always ſuitable to one of the two Cadences we have ſpoken of, or to the natural Progreſſion of the fundamental Baſs, which will be found in our firſt Examples; for, if the Progreſſion of the Baſs is not limited after a conſonant Chord, yet the Chord that ought to be heard after it is limited, according to the Progreſſion of that Baſs; and, ſuppoſing that one could not eaſily reduce a certain Progreſſion of the Baſs to its Fundamental, you need only to obſerve the Place occupied by the Notes of the Key you are in, and the Key of *C* being only at preſent in Queſtion, and knowing that ſuch and ſuch Notes ought to bear ſuch and ſuch Chords, according to their different Progreſſion, you can never fail by giving to thoſe Notes the Chord that belongs to them in the like Caſe; and, Experience increaſing by Practice, you will become Maſter of the Choice of two different Chords, that may be heard upon one and the ſame Note; as may be obſerved in the laſt Example, where the Tritonus may be heard upon the fourth Note, inſtead of the great Sixth, or this laſt inſtead of the other, and even one after the other, by placing the great Sixth the firſt, the Whole, when the fourth Note falls upon the Third, or the Key-note, having divided the Bars where that happens by Strokes ——, over or under the Parts as thus, $\overbrace{H\ C;\ G\ C;\ H\ G.}$

When the Progreſſion of the Baſs is like unto the Fundamental, you muſt give to each Note of that Progreſſion fundamental Chords, excepting when you go from the ſixth Note to the Third, in which Caſe the Harmony inverted from the irregular Cadence is extremely proper.

EXAM-

EXAMPLE.



We give the Chord of the Seventh to the ſecond Note *A*, becauſe the Progreſſion from *A* to *B* is fundamental.

We give the Chord of the Seventh to *B*, becauſe the Seventh is found to be prepared by the flat Third to the Note *A*; ſo that it is better to keep on that flat Third, than to make it aſcend upon the Octave, which is abſolutely forbidden, excepting that it be found to be doubled in a Compoſition of more than three Parts, in which Caſe we may make it to aſcend, whilſt the Rule holds in the other Parts that keep on. The ſharp Third being heard at *B*, we cannot avoid making it aſcend upon the Key-note, on which the perfect Chord is to be heard; but as this Key-note doth not appear in the Baſs, and there being but its Governing-note, or Fifth in its Stead, we are obliged to repreſent the Key-note, by giving to that Fifth *C* the Chord of Six and Four. We could have given the Chord of the great Sixth, as well as that of the Tritonus to the Fourth Note *D*, which deſcends upon the Third.

We cannot help giving the Chord of the Sixth to the Third *F*, by reaſon that the Diſcord to the preceding Note cannot be reſolved but by that Chord, though the Progreſſion of that Third to the ſixth Note *G* be fundamental; the Diſcord, which, in this Caſe, abſolutely requires to be reſolved, being our principal Object.

Betwixt the Notes *H*, *I*, you will find an irregular Cadence inverted; ſee the fundamental Baſs underneath it.

The Note *L* muſt carry the Chord of the great Sixth, which is the ſame as that of the Seventh, which the Note at *M* bears, and which is found to be a Third below, according to what we have before ſaid at Chap. XII.

The Note *M* bears the Chord of the Seventh for the like Reaſon as the Note *A*.

The Eleventh prepared by *M*, *N*, this Eleventh preparing the perfect Cadence that follows.

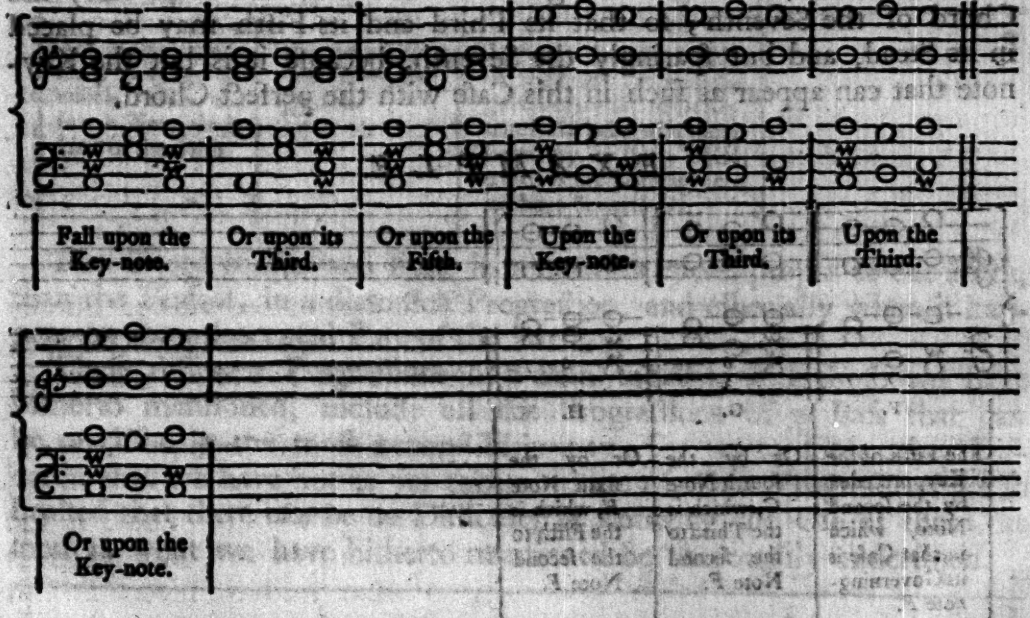
CHAP.

CHAP. XVII.

Of the different Progreſſions of a Baſs *which bear a Relation to each other, wherein the Harmony doth not alter in the upper Parts.*

AS the Key-note, its Third, and its Fifth may each carry a Chord compoſed of the ſame Sounds, wherever the natural Progreſſion of a Baſs leads to the principal Note, which is the Key-note, we may place in its Stead one of the two other Sounds; ſo likewiſe if the Progreſſion leads to the Third, we may place the Key-note in its Stead; for the ſame Reaſon we may place, in Lieu of the Fifth, its Third, its Fifth, and its Seventh, when it carries the Chord of the Seventh, or its Third and Fifth, when it carries the perfect Chord; ſee the following Example.

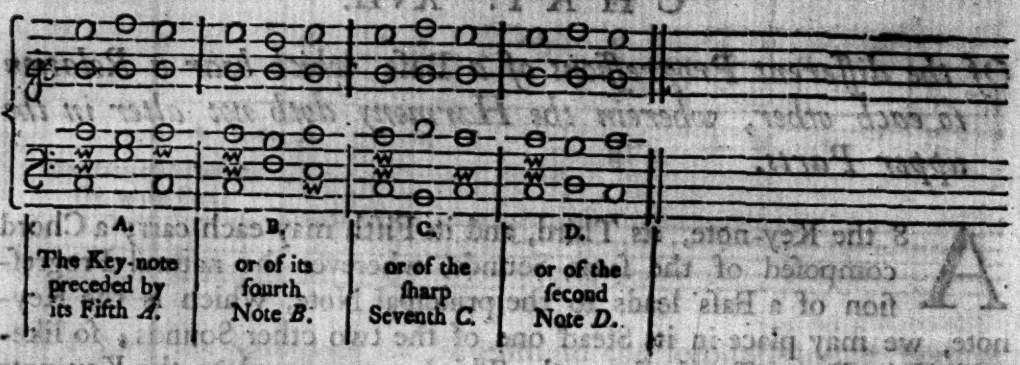
EXAMPLE.



The four laſt Falls and the Four following are not proper to the Governing-note or Fifth, becauſe they would, in that Caſe, paſs for a Key-note.

EXAM-

EXAMPLE.



A.	B.	C.	D.
The Key-note preceded by its Fifth *A.*	or of its fourth Note *B.*	or of the ſharp Seventh *C.*	or of the ſecond Note *D.*

Although in the above Examples we have begun by the Key-note, we might have equally begun by the Third or by the Fifth; ſee the Guide *ad.*

We do not pretend to ſpeak of the Beginning of a Piece, which is the proper Place for the Key-note, though one may treſpaſs upon this Rule in reſpect to Fuges, but we are not yet come to them.

When the ſecond Note immediately precedes the Governing-note, or Fifth, in that Caſe the Second governs that Fifth, and muſt carry the Chord of the Seventh; ſo that its Third and its Fifth may be placed in its Stead, and but ſparingly the Seventh, becauſe it is but the Key-note that can appear as ſuch in this Caſe with the perfect Chord.

EXAMPLE.

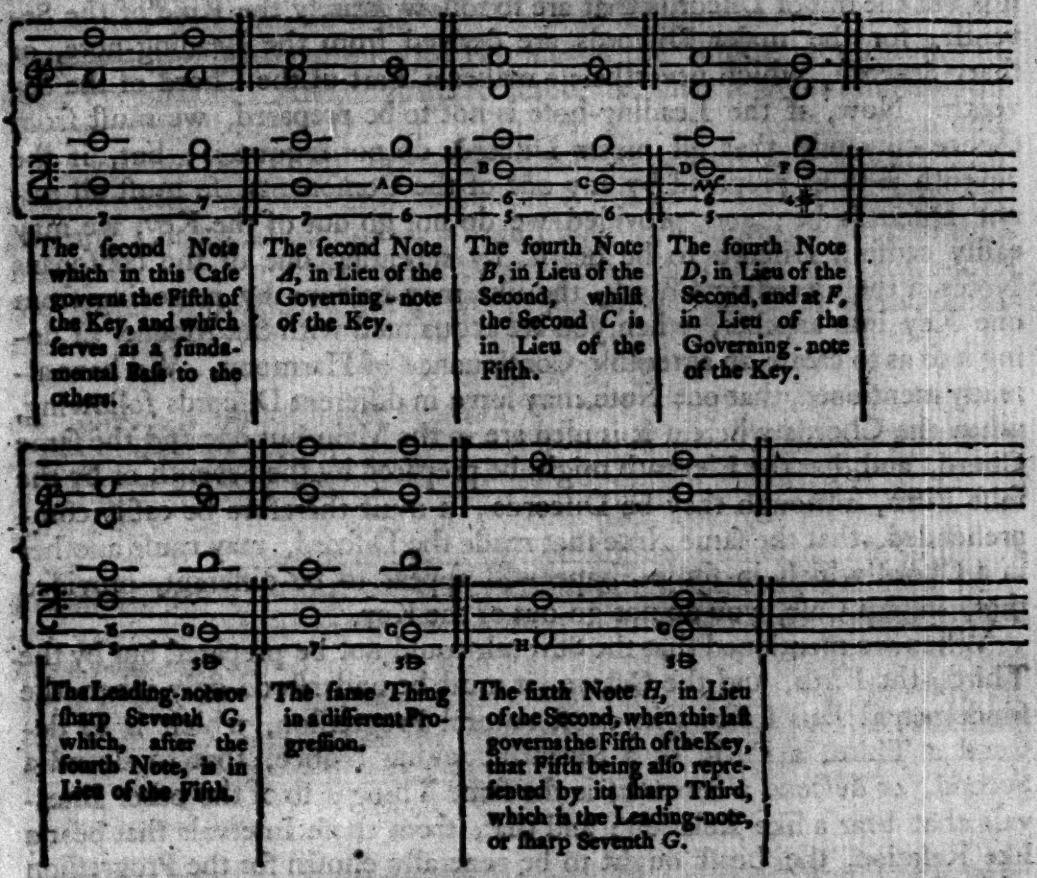


F.	G.	H.
The Fifth of the Key, preceded by the ſecond Note, which in that Caſe is its Governing-note *F.*	Or by the fourth Note *G*, which is the Third to the ſecond Note *F.*	Or by the ſixth Note *H*, which is the Fifth to the ſecond Note *F.*

You may place all theſe Notes in the Room of each other, provided the Suit of the Harmony be not changed, to know which, you muſt reduce it to its Fundamental; ſee the following Example.

EXAM-

EXAMPLE.



The Chord of Six and Four is oftentimes more proper to the Fifth, than the Perfect, in a diatonick Progreſſion, and eſpecially when it happens on the unaccented Part of the Bar.

Theſe different Progreſſions of a Baſs, together with thoſe we have hitherto mentioned, include all the Progreſſions of a Baſs that can be practiſed in the moſt natural Harmony; for, as to ſome other Diſcords that we have not as yet taken Notice of, their Progreſſions are ſo limited that there can be no Difficulty in knowing the Uſe of them, as ſoon as what we have hitherto mentioned be thoroughly underſtood.

CHAP. XVIII.

Of the Manner of preparing all Diſcords.

WHEN we explained the Manner of preparing and reſolving the Seventh, we intended at the ſame Time to extend it to all Diſcords, ſince they all proceed therefrom.

It is true that as we have diſtinguiſhed them into Major and Minor, it is but the minor Diſcords that are to follow intirely the Rule of the Seventh; for the major Diſcords are derived from the Leading-note, or ſharp Seventh, which nevertheleſs makes a Part of the Chord of the Seventh. Now, if the Leading-note is not to be prepared, we muſt from thence conclude that all major Diſcords do not require it; but, if the Seventh is to be prepared by any one of the Conſonants, ſo muſt all minor Diſcords be; and, provided we do not go out of the Key, we may eaſily cauſe a Diſcord to be heard, by repeating one of the conſonant Notes in the preceding Chord; the like may be done by removing from one Key into another, when you are acquainted with the Manner of doing it ſo as to create an agreeable Continuance of Harmony. We have already mentioned, that one Note may ſerve in different Diſcords following, when the Chords wherein it is uſed are in the Main but one and the ſame Chord, and that the Eleventh might be prepared by the Seventh or by the falſe Fifth, although they be Diſcords; it muſt therefore be eaſily comprehended, that the ſame Note that made the Diſcord, may cauſe another in a Chord which in ſome Shape will appear to be different, provided that, in this Caſe, you do not go out of the Key.

When we mentioned that the Seventh could not be prepared but by the Third, the Fifth, and the Octave, it muſt be underſtood only when the fundamental Baſs follows its moſt natural Progreſſion, which is to deſcend a Third, a Fifth, or a Seventh; taking Notice, that to aſcend a Second, or deſcend a Seventh, is the ſame Thing; ſo of the other Intervals that bear a like Relation; and that, from thoſe Intervals that bear a like Relation, the Leaſt ought to be generally choſen for the Progreſſion of the Baſs, as being more proper and better to aſcend a Second, than to deſcend a Seventh, *&c.* But, if you keep to the inverted Chords (as you may introduce in the Baſſes any of the Notes of a fundamental Chord, upon which the ſaid Chord changes its Name, by Means of the different Intervals that the Sounds of which it is compoſed will make, in reſpect to the Note of the Baſs) you will then find, that, inſtead of the Third or the Fifth, the Sixth or the Fourth will prepare the Seventh; in the like Caſe you will find, that the Third, the Fourth, the Fifth, the Sixth, and even the Octave will prepare a falſe Fifth, by reaſon that the Chord of the Seventh is repreſented by, and included in, the Chord of the falſe Fifth, as well as in all other diſſonant Chords; ſo that, by whatever conſonant Note a Diſcord is prepared, you can never be miſtaken, provided you endeavour to avoid what is not natural: For Example, if in the Baſs, inſtead of the Key-note, I had a Mind to place its Third, or its Fifth, each bearing a Chord derived from the Perfect to that Key-note; and that I would cauſe a Seventh to be

heard, prepared by the Octave, by the Fifth, or by the Third to the Key-note; that Octave will then become a Sixth to the Third, and a Fourth to the Fifth; ſo of the Fifth and of the Third, by obſerving the ſame Proportion. And, by this Relation, our firſt Rule, as to Sevenths, is general for all minor Diſcords; likewiſe if, after a perfect Chord upon the Key-note, its Third, or its Fifth, inſtead of cauſing a Seventh to be heard (which any one of the conſonant Notes of that perfect Chord may prepare) I had a Mind to hear a falſe Fifth, a Tritonus, a great or ſmall Sixth, *&c.* that would proceed by my having placed in the Baſs one of the Notes belonging to the Chord of the Seventh, in Lieu of the fundamental Note:

EXAMPLE.



1. *A*, the Seventh prepared by the Octave, according to the fundamental Harmony. *D*, the Third upon which the Octave to the fundamental Baſs becomes a Sixth. *F*, the Governing-note upon which the Octave to the fundamental Baſs becomes a Fourth; by this Means the Seventh is found to be prepared by the Octave, the Sixth, and the Fourth.

G, in the Chord of the great Sixth, the Fifth which repreſents the Seventh, is prepared by the Octave; and the Guides that are upon the Third and the Fifth ſhew, that the ſame Fifth may be equally prepared by the Sixth, and by the Fourth of thoſe two Notes; ſo of the other Places where there are Guides.

H, in the Chord of the ſmall Sixth, the Third which repreſents the Seventh, is prepared by the Octave, by the Sixth, and by the Fourth.

J, the Second, which is prepared in the Baſs, is preceded by its Third in the upper Part.

2. *B*, the Seventh prepared by the Fifth, according to the fundamental Harmony.

L, in the Chord of the great Sixth, the Fifth which repreſents the Seventh, is prepared by the Fifth, by the Third, and by the Octave.

M, in the Chord of the ſmall Sixth, the Third which repreſents the Seventh, is prepared by the Fifth, by the Third, and by the Octave.

N, the Second prepared by the Octave, or by the Fourth marked by a Guide.

3. *C*, the Seventh prepared by the Third according to the fundamental Harmony.

O, in the Chord of the great Sixth, the Fifth is prepared by the Third to the fundamental Note to which the Seventh is added.

P, that ſame Fifth prepared by the Fourth to the Note that makes the Seventh to the fundamental Baſs, which Note muſt bear the Chord of the Second.

Q, the Second prepared in the ſame Manner as at *J*.

R, that ſame Fifth prepared by the Sixth to the Note which governs that in the fundamental Baſs. Obſerve in this Place, that all Notes that govern another may be repreſented, by bearing a Chord inverted from the Perfect, or that of the Seventh which the other ſhould carry; and that this Chord inverted is that of Six, Four, or the ſmall Sixth.

S, that ſame Fifth, is here prepared by the Octave to the Note, which makes the Third to that in the fundamental Baſs.

T, in the Chord of the ſmall Sixth, the Third is prepared by the Third, by the Sixth, or by the Octave; and the Seventh that precedes is reſolved by the Sixth, to the ſame Note on which that ſame Seventh hath been heard.

We have not hitherto taken Notice of the Second, but, before we ſay any Thing concerning it, obſerve that it ſhould be prepared but in the preceding Manner.

It hath been ſufficiently ſhewn, that all the ſeveral and different Ways of preparing Diſcords proceed from that of preparing the Seventh; and that the only Difficulty conſiſts, how to know, by the Baſs, the

the Notes that compoſe the Chord to that which is the Fundamental. In order thereto, you muſt obſerve that the firſt diſſonant Chord muſt be preceded by a conſonant Chord; and that this conſonant Chord can be but the Perfect to the Key-note, its Fifth, or its Fourth; which perfect Chord may be repreſented by that of the Sixth, upon the Third of each of thoſe Notes, and by that of Six and Four upon the Governing-note of the Key only.

In Compoſition of two or three Parts only, we often chuſe but the conſonant Notes in a diſſonant Chord, ſo that, if we do not know the Key we are in, and have not a particular Regard to the Progreſſion of the Baſs, all our Rules will be uſeleſs; therefore you cannot too cloſely apply yourſelf to underſtand perfectly theſe Rules, which we have given in the Key of *C*, and are ſufficient for all other Keys.

As we ought not to begin a Piece of Muſick but by a conſonant Chord, we cannot of Courſe uſe a Diſcord, but after a conſonant Chord; but oftentimes, after a Diſcord there follows another; for as we have already ſaid, that a conſonant Chord cannot appear after a Diſcord, unleſs the Leading-note, or ſharp Seventh, be uſed in this laſt Chord, otherwiſe you paſs on from one Diſcord to another, as appears by our Rules of the Seventh; and as this is a little difficult to diſcover in Pieces of two or three Parts, becauſe that theſe diſſonant Chords take in at leaſt two conſonant Notes, which are the Third and Fifth, and, in an inverted Manner, the Sixth and Fourth, without mentioning the Octave that may be found therein; ſo that one may often paſs from a diſſonant Chord to another, without knowing it: Therefore you muſt endeavour to underſtand theſe firſt Principles, if you intend with Certainty to know what you are about.

CHAP. XIX.

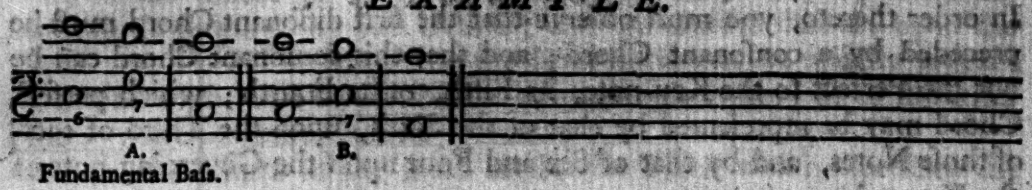
Shews where Diſcords *cannot be prepared.*

IF, inſtead of making the fundamental Baſs to deſcend a Third, a Fifth, and a Seventh, we make it aſcend in the ſame Manner, we ſhall find that the Seventh cannot be prepared; yet in thoſe Progreſſions we find ſomething that obliges us to cauſe that Seventh to be heard, as the Octave in a diatonick Progreſſion, in Chap. XI, proves it, when we proceed from the Key-note to its Fifth; and that this laſt retrogrades or deſcends to the Key-note, the Ear is not in the leaſt ſhocked thereby, according to the Opinion of all Maſters.

If the Baſs aſcends a Third, in order to deſcend a Fifth immediately afterwards, the Seventh which is heard upon the Note ſo aſcended, cannot likewiſe be prepared.

EXAM-

EXAMPLE.



Fundamental Baſs.

The Example *A* ſhews a Progreſſion of a Fifth aſcending, ſince it begins by the Third, which repreſents the Key-note: But the Example *B* proves that the Seventh cannot be prepared when the fundamental Baſs aſcends a Third, ſince the Note that makes the Seventh to the ſecond Note of the Baſs, cannot make a conſonant Note with the Firſt.

One might give a ſharp Third to the ſecond Note at *B*, in which Caſe the Key would then be changed: And this is often practiſed, eſpecially in an inverted Harmony; as may be ſeen in the following Example,

EXAMPLE.



Fundamental Baſs.

Each Part may ſerve reciprocally as an upper Part or a Baſs; and you may ſee how the falſe Fifth, the Tritonus, and the Seventh may not be prepared.

If the Baſs aſcends a Seventh, the Diſcord cannot be prepared.

EXAM-

EXAMPLE.



Fundamental Baſs.

The Seventh unprepared at *J*, when the fundamental Baſs aſcends a Third; and at *L*, when it aſcends a Seventh or deſcends a Second.

N. B. It is but after a conſonant Chord that a Diſcord may be taken unprepared, for after a diſſonant Chord the Diſcord muſt abſolutely be prepared, according to our Rules.

We muſt obſerve, that we do not intend to include the ſharp Seventh or Leading-note, in the different Diſcords prepared or unprepared; by reaſon that we here ſpeak but of minor Diſcords, and theſe Rules do not concern major Diſcords which proceed from the ſharp Seventh, in Favour of which a minor Diſcord is often heard unprepared, as in a Progreſſion of the fundamental Baſs aſcending a Third or a Fifth, in order to deſcend afterwards a Fifth, wherein the perfect Cadence, which is formed by this laſt Progreſſion in deſcending, cannot take Place, unleſs the ſharp Seventh be heard in the Chord to the firſt Note that deſcends a Fifth; ſo that from thence one may draw very uſeful Inferences, but we ſhall not ſpeak of them, until we have explained the Manner of removing from one Key into another.

CHAP.

CHAP. XX.

An exact Enumeration of all the different Progreſſions of the Baſs, *according to the different* Diſcords *therein uſed.*

IT is always from our fundamental Baſs, and the fundamental Chord of the Seventh, that we are to draw the Rules concerning Diſcords; and we ſhall ſhew that the Chord of the Seventh only is predominant in all diſſonant Chords.

We do not in this Place intend to enlarge further upon our firſt Rule concerning the Seventh, only by giving that Chord to every Note in a Key, when the Baſs proceeds by Intervals of a Fourth aſcending, or a Fifth deſcending.

The firſt Seventh may be prepared by any of the Concords, or may be taken unprepared, according to what we have ſaid upon that Subject in the foregoing Chapters: But we ſhall hereafter be obliged to follow the Rule which requires it to be always prepared and reſolved by the Third: See the following Example.

EXAMPLE.



Obſerve, that all the Parts move by deſcending; and that theſe Sevenths are alternately accompanied by the Third and Fifth, or by the Third and Eighth, thus, 1, 3, 5, 7, or 1, 3, 7, 8.

In order to render this Harmony more compleat, there ought to be five Parts, as we ſhall preſently ſhew.

You will find ſome of theſe Sevenths not in their natural Proportion, as thoſe of *C* and *F*, which we had expreſsly forbidden by our firſt Rules; but that is to be overlooked in the like Succeſſion or Sequence of Diſcords, as they are cauſed by the Modulation, where it is not permitted to add any Sharp or Flat to any of the Notes. You will alſo find, in what follows, other falſe Intervals which proceed from theſe; ſo that, as it happens by Accident that they are ſuch, they muſt be written as if they were right, by reaſon that we cannot help cauſing thoſe Notes to intervene in Harmony, when we do not chuſe to go wide from the Key.

If

If we take for Baſs that Part which makes the Tenor at *A*, we ſhall find that the firſt Note that anſwers to that on which the firſt Seventh is figured, will bear the Chord of the ſmall Sixth; and, by the following Note which bears the Chord of the Seventh, a new Progreſſion of the Baſs may be formed by new Chords in Appearance, as will be ſhewn by the following Example, where that Part will be likewiſe marked by the ſame Letter *A*.

If we afterwards take the Counter-tenor *B* for Baſs, we ſhall find that the Note, anſwering to that on which is the firſt Seventh, will carry the Chord of the Second; and, by the following Note which bears the Chord of the great Sixth, a new Progreſſion may alſo be formed; as will appear by the following Example, where that Part is likewiſe marked with the Letter *B*.

It may be obſerved, that the Chords of the Second and the Tritonus are made up of the ſame Intervals, ſaving in the one, that the Fourth is perfect, and in the other it is ſharpened; and for that Reaſon this laſt Chord is called the Tritonus, which contains three whole Tones. The like Difference is made between the great Sixth and the falſe Fifth.

The Chord of the ſmall Sixth, either Sharp or Flat, partakes of the like Difference; the Whole ariſing from the Chord of a Seventh, where the Third to the Baſs is one Way Major, and the other Minor; though that Difference is not diſtinguiſhed by two different Names, unleſs it be that we appropriate to the Governing-note of the Key only a Chord, the ſharp Third of which creates the falſe Fifth, or the Tritonus, with the Seventh to that ſame Governing-note; whereas to the other Notes, that are but merely Governing-notes, we give a Chord, wherein the Third is Minor or Flat, and neither the falſe Fifth nor the Tritonus take Place betwixt the Third and the Seventh, by reaſon that theſe laſt Chords are to follow each other, until the Governing-note of the Key appears.

The following Example will ſhew all the Chords that proceed from the different Progreſſions of the Baſs, and each Part may ſerve reciprocally as a Treble or upper Part, excepting the fundamental Baſs and that underneath it, which can ſerve but as a Baſs.

EXAMPLE.



Baſs by Suppoſition, to which one muſt not as yet give any Attention.

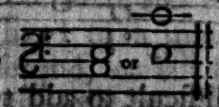
1. Obſerve that the Progreſſion of the firſt four Baſſes is the moſt natural, in reſpect to the Fundamental; and that the Progreſſion of the fifth and ſixth Baſſes are borrowed from thoſe firſt Baſſes.

The

The Progreſſion of the fifth Baſs is taken from the Firſt and Fourth.

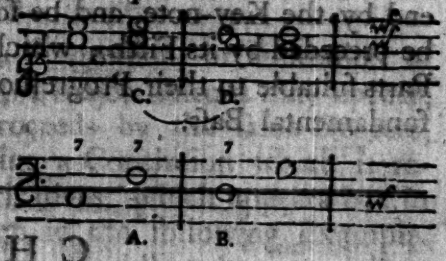
The Progreſſion of the ſixth Baſs is taken from the Second and Third, and, if we have not figured with a 7 all the Notes in the fifth and ſixth Baſſes, that might carry the Chord of the Seventh, it is to be underſtood, that the perfect Chord can only be taken, without the Seventh, by leaving out the Octave in the Chord to thoſe Notes that precede them, by reaſon it is that Octave that prepares the Seventh.

2. In the natural Progreſſion of the four firſt Baſſes, it is obſervable that the Firſt and Second, and the Third and Fourth, are diſpoſed by Thirds, and, whilſt the two laſt deſcend, the two firſt remain upon the ſame Degree, and ſo on alternatively unto the End; for, as it is more agreeable to the minor Third to deſcend, we cannot help giving that Progreſſion at leaſt to thoſe Parts which make it; and, in a like Continuance of Harmony, the conſonant Note which is a Third below, muſt follow that Progreſſion, remembering that a Sixth above, or a Third below, is the ſame Thing, as *G E*, or *E C*,



It is true that the conſonant Note is limited in this Place, only by reaſon of the fundamental Baſs; for a conſonant Note may remain upon the ſame Degree, in order to create a Diſcord, if the Baſs proceeds thus:

A, B, the Baſs, deſcends a Third, inſtead of a Fifth; and then the conſonant Note at *C*, which happens to be a Third below the Diſcord at *F*, remains upon the ſame Degree, in order to create the Diſcord at *D*.



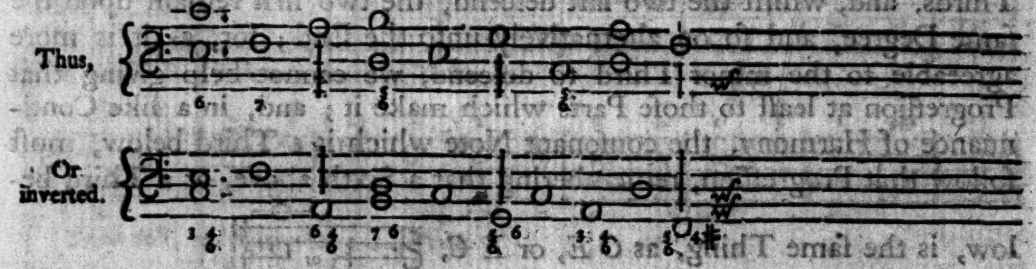
In order to hear the Effect of all theſe Parts together, the fifth and the ſixth Baſs muſt be left out.

4. If the four firſt Baſſes only are taken apart, you will find that the three upper Parts contain all the Sounds, of which the Chords figured upon the Fourth are compoſed; likewiſe if any one of the other Parts is choſen for a Baſs, by tranſpoſing it an Octave lower, ſo that it be below the other Parts, or by tranſpoſing theſe an Octave higher, the Chords figured upon any one of thoſe Baſſes will be found to be in the other Parts. If the fifth Baſs is choſen, you muſt place over it only the Second, the Third, and the Fourth, becauſe the firſt bears too great an Affinity to it; and, if the Sixth be choſen for a Baſs, then the Firſt, the

Second, and the Fourth only are to be placed over it, by altering only one Note, which in the firſt Bar creates two Octaves together.

Thus in one ſingle Example we are inſtructed in the different Conſtruction of all diſſonant Chords, of the Progreſſion of Diſcords, and of the Difference of thoſe Chords, in reſpect to the different Progreſſion of the Baſs, the Whole conſiſting by inverting the Chords, or in an Harmony inverted.

5. The fifth and the ſixth Baſſes have a good Effect, being taken ſeparately, and one may even make them ſyncope.



It is pretty difficult to add two other Parts to theſe, by reaſon that an Harmony inverted introduceth a certain Suppoſition, which requires a vaſt Knowledge in Harmony; ſo that one muſt not at preſent practiſe them, but as they are pricked, that is to ſay, in two Parts only.

When any one of the Parts is choſen for a Baſs, it ought to begin and end by the Key-note, and be ſo contrived, that the Key-note at the End be preceded by its Fifth; which may be eaſily done by altering the other Parts ſuitable to their Progreſſion, when they are to be heard above the fundamental Baſs.

CHAP. XXI.

Of the Chord *of the Second.*

THE Second is an Interval inverted from that of the Seventh, and conſequently the Chord of the Second is inverted from the Chord of the Seventh.

EXAM-

EXAMPLE.



This Inverſion cauſes a like, when it is neceſſary to prepare and reſolve theſe Diſcords.

If all minor Diſcords are to be prepared and reſolved in the Treble, or upper Part, the Second on the contrary, which cauſes the minor Diſcord to be heard in the Baſs, is to be prepared and reſolved by that ſame Baſs, according to the Progreſſion fixed to a minor Diſcord; ſo that you muſt cauſe to be heard in the ſecond, or laſt Part of the Bar in the Baſs, that Note on which you are willing to make a Second upon the firſt Note, or Part of the next ſubſequent Bar, and this Note muſt afterwards deſcend; ſo that, whilſt you make a Baſs to proceed in that Manner, you may give to each Note a Chord like thoſe in the following Example, until the major Diſcord appears, after which follows a conſonant Chord.

One muſt alſo take Notice, that in a Progreſſion, or Succeſſion of Harmony, like unto that in the Example, a major Diſcord may appear, when the Air or Melody of the Baſs proceeds by the ſame Degrees, paſſing through the Third, without cauſing a Concluſion which is reſerved for the Key-note, or one of its Derivatives, which appears but in one more Bar afterwards, as may be ſeen in the following Example. The major Diſcord, which in that Caſe doth not follow its natural Progreſſion, is, for that Inſtant, deemed a minor Diſcord, which is allowed only in reſpect to the Modulation, when we are minded to ſuſpend the Concluſion for ſome Bars; though it will always be better to conclude upon the perfect Chord to the Key-note, or upon that of the Sixth to the Third, after the ſharp Seventh, or Leading-note.

EXAM-

EXAMPLES.



By theſe Examples it is evident, that the Second is prepared and reſolved in the Baſs, in the ſame Manner as the Seventh is prepared and reſolved in the Treble *A*, *B*, and that the Chords in one and the other are made up of the ſame Sounds, as appears by the fundamental Baſs.

In order to know at preſent the Choice that ought to be made of the Chords in either of the Examples, where the Baſs proceeds almoſt equally alike, ſince it deſcends diatonically each Way, and cauſes the ſame Note to be heard twice on the ſame Degree, it muſt be obſerved, that on one Side thoſe two Notes are contained within the ſame Bar, and that on the other Side they are divided by the Bar; ſo that, when your Baſs is like unto one of theſe, you may always uſe the like Chords, and be certain that you will not then commit any Fault by following this Rule.

If in the Example in the preceding Chapter there be ſome Baſſes, whoſe Progreſſion is not agreeable to theſe, in reſpect to the Chords they bear, it is becauſe they repreſent only Trebles; but otherwiſe do not go from the Rule, if you intend to compoſe rightly and regularly.

The Second abſolutely requires to be prepared by the Third, though it may be prepared in the Treble by all the Concords, or conſonant Notes, and the Baſs muſt always ſyncope in that Caſe.

Obſerve at preſent, that it is by the different Progreſſion of the Baſs that Diſcords are found to be prepared and reſolved by all the Concords; and, in order that you may not be miſtaken therein, always add a fundamental Baſs under your Compoſition, and you will thereby ſee, that the minor Diſcord which makes the Seventh to that Baſs is never prepared but by the Octave, the Fifth, or the Third, and that it is never

ver reſolved but by the Third, otherwiſe your Compoſition will never be juſt or regular.

We again repeat that the firſt Diſcord preceded by a conſonant Chord may be prepared by the Octave, the Fifth, or the Third to the fundamental Baſs; and that it is at the ſame Time neceſſary, that thoſe that ſucceſſively follow the firſt Seventh be prepared by the Third to that Note, rather than by any other Concord, by reaſon that the Sequence of Harmony that proceeds from it is the moſt natural: — Yet, for Variety-ſake, we are ſometimes obliged to prepare the Seventh by the Fifth, or by the Octave to the fundamental Note, though this Seventh be found in the Middle, or after ſeveral others: But this is done only, in order to vary or diverſify the Melody or Harmony, ſo that you muſt practiſe it but ſeldom, and with Judgment: And what is hereby ſaid of the Seventh equally comprehends all other minor Diſcords, by reducing it to its fundamental Note, wherein the Seventh always preſides.

If the Seventh is never to be reſolved but by the Third to the fundamental Note, it is not underſtood but that it may alſo be reſolved by the Fifth, and even by the Octave; but theſe are Licences which you muſt not practiſe until you are Maſter of the reſt, ſo that we ſhall not as yet ſpeak of it.

CHAP. XXII.

Of Keys *and* Modes *in general.*

IF what we have ſaid touching Keys and Modes at Chap. VIII. be perfectly underſtood, there remains but what follows.

ARTICLE I.

Of ſharp Keys.

AS you may take whatever Note you think proper for a Key-note, provided you give a Progreſſion to its Octave, like unto that of *C*, if the Key be ſharp; then Sharps and Flats are to be uſed, in order to increaſe or leſſen, a Semitone, thoſe Intervals that might hinder that Conformity; the Queſtion is only to know the Number of Sharps or Flats that are generally placed after the Cliff, in order to ſhew that all Notes on the ſame Degree, or Space, with theſe Sharps or Flats, are to be increaſed or leſſened a Semitone; for Example, if we take *D* for a Key-note, and would make its Key agreeable to that of *C*, we ob-

obſerve that *F* makes the flat Third to *D*, which is not conformable to the Third of *C*, which is ſharp; therefore we muſt add a Sharp to *F*, to make it a ſharp Third to *D*, as *E* is a ſharp Third to *C*, &c. So likewiſe the Fourth to *F* is *B* flattened; therefore a Flat muſt be added to the Note *B*, when you are in the Key of *F*, to conform it to the Key of *C*.

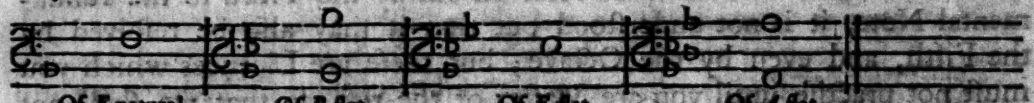
Example of all ſharp Keys, *whoſe Modulation of an* Octave *is agreeable to that of the* Octave *of* C.

By Sharps.



Key of *G*, of *D*, of *A*, of *E*, of *B*, of *F* ſharp, of *C* ſharp.

By Flats.



Of *F* natural. Of *B* flat. Of *E* flat. Of *A* flat.

Here are eleven ſharp Keys, which, with that of *C*, make twelve, there being but twelve chromatick Notes in an Octave.

As to the Order and Poſition of Sharps, they are declined thus, *F*, *C*, *G*, *A*, *E*, *B*, &c. which ſhews that, when there is but one Sharp, it can be but that of *F*; if there are two Sharps, they are thoſe of *F* and *C*; if three, then *F*, *C*, and *G*, &c. reckoning always by Fifths, aſcending, from the firſt Sharp which is *F*, to the laſt.

In order to know how many Sharps there muſt be for denoting any one particular Key, you muſt obſerve that it is always the Leading-note, or ſharp Seventh, that determines the Number, becauſe the laſt Sharp is always placed upon it; ſo that the Key of *D* ſharp requires two Sharps prefixed to the Key, by reaſon that, *C* ſharp being the Leading-note, or ſharp Seventh, we cannot put a Sharp to *C*, without placing another to *F*, which is always the firſt Sharp; for the ſame Reaſon, the Key of *E* ſharp requires four Sharps, ſince *D* ſharp is the Leading-note, or ſharp Seventh; ſo of the others.

The Order and Poſition of Flats are declined by Fourths aſcending, beginning by that of *B*, thus, *B*, *E*, *A*, *D*, *G*, &c. it is the fourth Note that determines the Number in ſharp Keys; for Example, the Fourth to *F* is *B* flattened, therefore we muſt place a Flat upon the Line of *B*, in the ſharp Key of *F*, and ſo of the other Keys, obſerving that ſharp Keys that require Flats, begin by that of *F*; ſo that reckoning by Fourths,

as

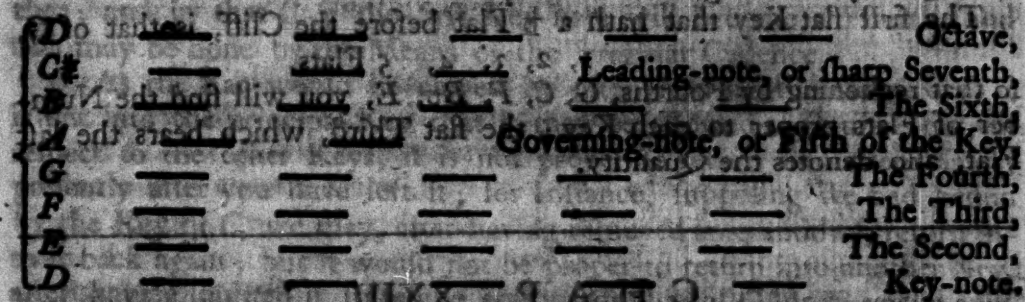
above reckon. By Fifths for Sharps, you will find the Number of Flats required.

ARTICLE II.

Of flat Keys.

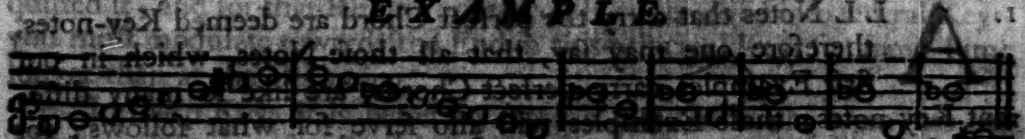
The Octave to *D* will ſerve as an Example for all flat Keys.

EXAMPLE.



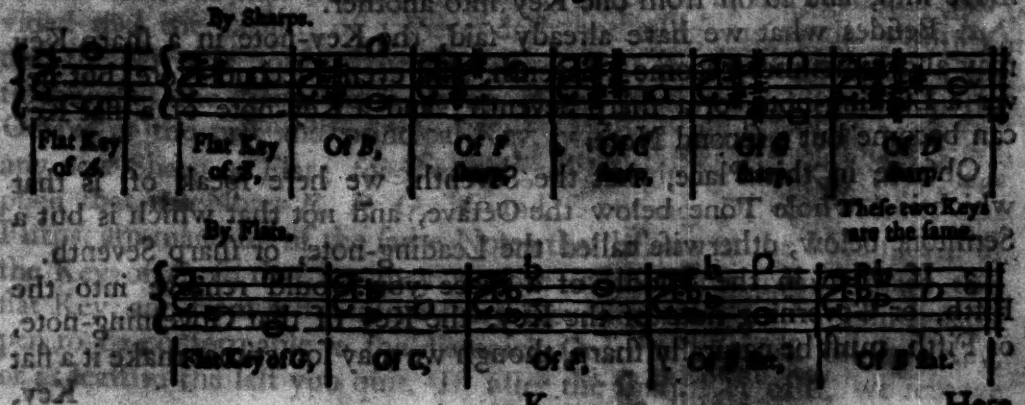
The Progreſſion of a flat Key differs from a ſharp Key in aſcending, but in the Third, which one Way is flat and the other ſharp; but in deſcending we muſt make *B* flat, and leave out the Sharp to *C*.

EXAMPLE.



You can never be miſtaken by following theſe Progreſſions in all flat Keys.

Example of all flat Keys, whoſe Modulation of an Octave *anſwers to the above* Octave *of* D.



Here are likewiſe twelve flat Keys, including that of *D*, which, with that of *A*, is marked without a Flat or Sharp.

The firſt Key that bears a Sharp before the Cliff, is that of *E*, and, in order to know the Number of Sharps proper to each flat Key, you

1, 2, 3, 4 Sharps.

muſt reckon by Fifths, beginning at *E* thus, *E*, *B*, *F*♯, *C*♯, &c. conſequently the flat Key of *B*, which is the Second, muſt have two Sharps; ſo of the other Keys; it is alſo the ſecond Note of the Key that denotes the Quantity, it being the laſt Sharp.

The firſt flat Key that hath a ♭ Flat before the Cliff, is that of *G*,

1, 2, 3, 4, 5 Flats.

ſo that reckoning by Fourths, *G*, *C*, *F*, *B*♭, *E*, you will find the Number of Flats proper to each Key; the flat Third, which bears the laſt Flat, alſo denotes the Quantity.

CHAP. XXIII.

Of Modulation, or the Manner of removing from one Key into another.

1. ALL Notes that carry the perfect Chord are deemed Key-notes, therefore one may ſay, that all thoſe Notes, which in our firſt Examples carry perfect Chords, are like ſo many different Key-notes; theſe Examples will alſo ſerve for what follows; for we cannot naturally remove from a Key-note into another, otherwiſe than by a conſonant Interval, in ſuch a Manner that, after having begun a Piece in a certain Key, you may remove into another that is a Third, a Fourth, a Fifth, or a Sixth above or below, ſo that the firſt Key-note may become a third, a fourth, a fifth, or a ſixth Note to that you remove into, and ſo on from one Key into another.

2. Beſides what we have already ſaid, the Key-note in a ſharp Key may alſo ſometimes become a Seventh, and even a ſecond Note, but never a Leading-note, or a ſharp Seventh; and a Key-note of a flat Key can become but a ſecond Note.

Obſerve in this Place, that the Seventh, we here ſpeak of, is that which is a whole Tone below the Octave, and not that which is but a Semitone below, otherwiſe called the Leading-note, or ſharp Seventh.

3. If when in the Middle of a Piece you would remove into the Fifth, or Governing-note of the Key, the Key of that Governing-note, or Fifth, muſt be naturally ſharp, though we may ſometimes make it a flat Key,

Key, but this with Judgment; and the Key of a Governing-note, or Fifth to a flat Key, muſt be flat.

Theſe Rules may be trespaſſed upon when you are capable of judging rightly, but you muſt always be very cautious in doing it.

4. By whatever Key you begin, it is proper to modulate in that Key, for three or four Bars at leaſt, being at Liberty to exceed that Number, as far as your Genius and Taſte will permit.

5. It is better to remove into the Fifth of the Key, than into another; and in that Caſe the firſt Key-note will become a Fourth, and this may be done by the Means of the irregular Cadence.

6. As the Ear would be cloyed by often hearing the ſame Key, it is but into the principal Key that it may be allowed to return; but, in reſpect to the other Keys, it is not proper to return into them again, preſently after you have left it; for Inſtance, ſuppoſing we had begun by the Key of *C*, we may, after having removed into another, return into it back again; but it would not be proper to return into another Key, after having quitted it, to retake afterwards that of *C*, or to retake another; therefore it will be better to remove into a new Key, and thus from one Key into another with Diſcretion, by returning inſenſibly, as it were, into thoſe that are the neareſt to the principal Key, in order to conclude therein, in ſuch a Manner that it may ſeem as if one had not quitted it; and for that Reaſon, when you have removed into ſeveral Keys, you muſt modulate towards the End in this principal Key, for ſome Time longer than at the Beginning.

7. In ſharp Keys it is better to remove into the Sixth, than into the Third; whereas in flat Keys it is better to remove into the Third, than into the Sixth.

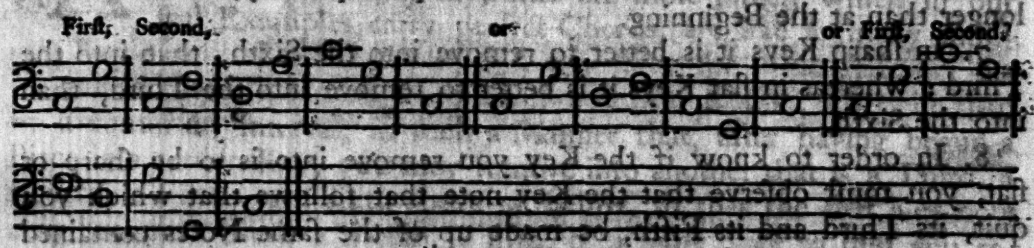
8. In order to know if the Key you remove into is to be ſharp or flat, you muſt obſerve that the Key-note that follows that which you quit, its Third and its Fifth, be made up of the ſame Notes contained in the Octave to that which immediately preceded it, and even alſo (provided that the Length of a Piece doth not oblige us to the contrary) that the perfect Chord to the Key-notes, that may be uſed in the Continuance of the Piece, be made up of the Notes contained within the Octave of the firſt and principal Key, without altering thoſe Notes by any new Sharp or Flat; for Example, if I begin by the Key of *C*, it is plain that the Notes *E*, *F*, *G*, *A*, and ſometimes *D*, their Thirds and Fifths, are made up of the ſame Notes that belong to the Modulation of the Key of *C*, ſo that we may remove indifferently from a ſharp to a flat Key, and from a flat into a ſharp Key, according as the Thirds happen to be conformable to the diatonick Order of the firſt original Key, or at leaſt to the laſt you quit. If, after the ſharp Key of *C*, we remove

into that of *A*, this laſt will be flat, by reaſon that the Note *G* maked the flat Third to *A*; ſo of the others. In order to follow this Modulation in flat Keys, you muſt obſerve the Modulation of their Octaves only in deſcending, where the Leading-note, or ſharp Seventh, quits its Sharp and becomes natural; it is for that Reaſon one may do the like in ſharp Keys, by adding a Flat to the Leading-note, or ſharp Seventh; for, when we have ſaid the Key-note might become a Second, it is but where there always ſhould be an Interval of a whole Tone betwixt the Key-note and its Second, having already taken Notice of this Modulation in the ſecond Article.

9. You muſt contrive to remove as it were inſenſibly from one Key into another, and in ſuch a Manner that the Ear may hardly perceive it, which may be done by following the above Method.

10. The laſt Note of the Key you quit, muſt always bear a conſonant Chord, ſo that this laſt Note will be either the Key-note, its Third, or its Governing-note, or Fifth, or ſometimes the Sixth, which may carry the Chord of the Sixth; though you muſt at firſt only ſtick to remove from a Key-note to its Fifth, and, that Fifth becoming a Key-note, you may afterwards follow the Method preſcribed in the following Example, by modulating for ſome Bars, in the Key to each of thoſe Notes which we make the Baſs to remove.

EXAMPLE.



The Baſs may begin upon the firſt or ſecond Bar, and you ought not to dwell as long upon the ſecond Key, as upon the firſt; and ſtill leſs upon the others, by uſing ſometimes but one, two, three, or four Notes of theſe laſt Keys, in order to remove into the other, which depends more chiefly upon Taſte than on Rules.

CHAP.

CHAP. XXIV.

Some further Rules on the foregoing Chapter.

IT is by the Means of the Cadences, that you may learn to change Keys; theſe Cadences introduce a Sort of a Stop or Reſt, during a Piece, after which you may remove into whatever Key you will, by making another Cadence in this laſt Key; for after a perfect Chord, which is the Concluſion of all Cadences, you are at Liberty to remove to whatever Chord you will.

Sometimes the Key-note may be repeated after a Cadence, by giving to that Note repeated a Chord proper and ſuitable to the Key you remove into.

By giving it the Chord of the Seventh, or of Six and Four, it then becomes a Fifth, or a Governing-note *A*.

By giving it the Chord of the Tritonus, or the great Sixth, it becomes a fourth Note *B*.

By giving it the Chord of the Sixth, it becomes a Third *C*, or a ſixth Note aſcending to the Leading-note, or ſharp Seventh *D*.

By giving it the Chord of the ſmall Sixth, it becomes a ſixth Note deſcending upon the Governing-note of the Key *F*; and ſometimes you may alſo cauſe the Key-note to aſcend a Semitone inſtead of repeating it, by giving the Chord of the falſe Fifth to the Note ſo aſcended, which then becomes a Leading-note or ſharp Seventh *H*.

When the Key-note bears a ſharp Third, it may then become a Governing-note, or Fifth, without any Alteration *J*; ſee the following Example.

EXAMPLE.



EXAMPLE.



You may give the perfect Chord only to all thoſe Notes figured thus, $\frac{6}{5}$, and over which is a *B*, by reaſon that the irregular Cadence, which then takes Place, doth not abſolutely require any other Chord; a third Note may become a Sixth, as a ſixth Note may become a Third, as may be partly obſerved in the above Example at the Letter *T*.

EXAMPLE.



The Note at *S*, which is the Sixth to *C*, becomes the Third of the Key of *F*.

The ſame Note at *T*, which is the Third to the Note *F*, becomes the Sixth to *C*, without altering the Chord; that Note which may be either a third or a ſixth Note, is always betwixt two Notes of the Diſtance

of

of a Fifth, and which divides it into two Thirds, as from *F* to *C*, wherein the Note *A* is the middle Note.

The Key may be alſo changed by the Means of 7ths, 7 and 6, 2, 4#, $\frac{6}{5}$, and 5b; ſo that, having cauſed one or more Notes of the Baſs to paſs through this Sort of Chords, you need only to cauſe an Interval of a Tritonus, or of a falſe Fifth, to be heard, in order to decide the Key you remove into; obſerving that this Tritonus, or falſe Fifth, is to be made up of the ſharp Third, and the Seventh to the Governing-note of the Key; ſee the following Example.

EXAMPLE.



Obſerve that the Diſcord by which you remove into another Key, muſt always be prepared by a conſonant Note in the Chord that ends the laſt Key.

Theſe

Theſe Examples are ſufficient for inſtructing how to compoſe a Baſs, according to the Chords that are choſen; but we are going to give it another Shape, by allowing the Liberty to compoſe a Baſs at Pleaſure, the Progreſſion of which will teach us what Chords they are to carry.

CHAP. XXV.

Shews what Chords *are to be given to the Notes of a* Baſs *in all Progreſſions.*

ARTICLE I.

Of Cadences, *and of all that hath a Relation to a Cloſe of a Song or Melody.*

1. ONE muſt cloſely ſtick to all the Cadences, and to all that hath an Affinity to the Cloſe of an Air or Melody; Beginners cannot well help making Uſe of them at every Inſtant in their Baſſes, eſpecially when they intend to change Keys; which is not difficult to obſerve, becauſe thoſe Concluſions are always made upon the firſt Part, or Diviſion of the Meaſure or Bar, ſo that thoſe Notes that are found in the firſt Part of the Bar upon which the Melody ſeems in ſome Shape to reſt, ought always to carry the perfect Chord, for which Reaſon they may be deemed Key-notes.

2. If after a Key-note the Baſs proceeds by conſonant Intervals, you may give the perfect Chord to each of thoſe Notes, until that Note which is followed by a diatonick Interval, excepting that Note which happens to be a Third above or below another that bears the perfect Chord; and in that Caſe the firſt Note may bear the Chord of a Sixth, as well, and rather than the perfect Chord; and on the contrary, if you find that the firſt Note ought to carry the perfect Chord, then that Note which happens afterwards to be a Third above or below, ought to carry the Chord of a Sixth, provided that after the laſt Note there doth not follow another in a conſonant Progreſſion, by reaſon that Progreſſion naturally requires the perfect Chord, or that of the Seventh, upon each Note (which will be better explained hereafter) and that Note, which on the above Occaſion we have ſaid might bear the Chord of a Sixth, is always a Third, or a ſixth Note, though you may give only the perfect Chord to each of thoſe Notes, when you are afraid of being miſtaken.

EXAM-

EXAMPLE.



Being in the Key of *C*, we ſee that the next Note which is a Third above *C*, and below the Governing-note, or Fifth, ought to carry the Chord of the Sixth *A*.

B, the Note which is a Third above the Governing-note, or a Sixth below, which is the ſame Thing, might carry the Chord of the Sixth; but we have already ſhewn, that the Chord of the falſe Fifth is more proper, by reaſon that that Note is the Leading-note, or ſharp Seventh to the Key of *C*, which we have not quitted, and which keeps on until the Note *C*.

We find four Notes together that aſcend by Thirds from the Key-note, the Third to which bears the Chord of the Sixth, and the Governing-note, or Fifth, carries that of Six and Four *C*, rather than the perfect Chord; becauſe the Flat againſt the Note *B* denotes a new Key, which is eaſily diſtinguiſhed in the Progreſſion of the Baſs by the Interval of the falſe Fifth betwixt that ſame Note *B* flat and the Note *E* that follows; therefore the Note *E*, which is the loweſt Sound to the falſe Fifth, becomes a Leading-note, or ſharp Seventh, and conſequently the Chord to the Note *B* flat muſt be ſuitable to the Key which that ſharp Seventh leads, ſince this *B* flat is not comprehended in the Key of *C*, which is then quitted, and the Governing-note to *C* ſuits its Chord to that which ſucceeds it; ſo that, without going out of the Key of *C*, it then carries the Chord of Six and Four, which makes that of the Tritonus to that ſame Note *B* flat; for, if that Governing-note had carried the perfect Chord, the Third muſt then abſolutely have been flattened, in order to avoid a falſe Relation, which falſe Relation conſiſts in never uſing, in two different Parts, two Notes together, the Name of which alters but by a Sharp or Flat's being annexed to it; that is to ſay, that having taken in one Part the Note *B*, which makes the ſharp Third to *G*, we cannot uſe, in another Part, that ſame Note *B*, with a Sharp or Flat; we ſhall hereafter treat of it more fully; ſince then we give the Chord of Six and Four to the Note at the Letter *C*, it is in order to ſuit

the Harmony of this Chord to that of the Chord that follows it; for we might have given it the perfect Chord with the flat Third, or we might even have given it the Chord of the ſmall Sixth and the falſe Fifth to the Note that immediately precedes it, by reaſon that there happens to be an Interval of a falſe Fifth betwixt *E* and *B* flat that follows; ſo that, whenever a like Interval appears in the Baſs, the Key is then abſolutely decided, the Sound grave to this falſe Fifth being always the Leading-note; and what we here ſpeak of concerning the falſe Fifth, equally regards the Tritonus, the acute Sound of which is then a Leading-note. Yet if the Baſs proceeded by aſcending a Fourth, or deſcending a Fifth, after a like Interval of a falſe Fifth, or a Tritonus, a Leading-note might not poſſibly happen in the Chord, by reaſon that each of thoſe Notes in the Baſs might be deemed as paſſing Fifths, ſeeking the Governing-note, or Fifth of the Key, as appears at *G*, *H*, *J*. But this can take Place but betwixt the ſecond and the ſixth Note in flat Keys, which make between themſelves theſe Intervals of a falſe Fifth, or a Tritonus.

According to our foregoing Rule, the Note at *D* ought to carry the Chord of the Sixth; but as the Sixth could be but flat, according to the Key of the Note that precedes and follows it, we obſerve that the Note at *E* quits its Flat immediately afterwards; and as we muſt always be guided by what follows, rather than by what precedes, it is better to give the perfect Chord to that Note *D*, in order to avoid a falſe Relation with what follows, and obſerving, at the ſame Time, our Rule touching the conſonant Progreſſion of the Baſs.

The Note at *E* carries the Chord of the falſe Fifth, for the Reaſons we have juſt now given, ſince there appears an Interval of a falſe Fifth betwixt it and the preceding Note.

ARTICLE II.

Of imperfect Cadences.

BEſides the natural Progreſſion of the Baſs in perfect Cadences, there are others to be found therein, that have a great Relation to it, which are called imperfect Cadences.

We ſay that imperfect Cadences have a Relation with the Perfect, not in the Progreſſion of the Baſs, but by a Conformity of Harmony; to diſtinguiſh which, we muſt place together all the Sounds that compoſe the perfect Cadence, and take the Progreſſion of each Part for a Baſs, the Chords of which appear to be different, but it ariſes only from their various Diſpoſition.

EXAM-

EXAMPLE.



In order to hear all theſe Parts together, we muſt leave out the Parts *C* and *A*, by reaſon of their too great Affinity with the upper Part, for the Note that reſolves the minor Diſcord, ought not properly to be doubled on this Occaſion; but we may uſe the Parts *A* and *C*, by leaving out the upper Part, having placed them together, the better to ſhew the ſeveral Progreſſions, whereby it is obvious, that thoſe Parts that make Diſcords have a fixed Progreſſion, and that the other Parts may aſcend or deſcend; for the Note of the fundamental Baſs, which is in the three lowermoſt Parts, may remain upon the ſame Degree, or deſcend a Third in the ſame Manner as it naturally deſcends a Fifth, by obſerving to leave the Seventh out of the Chord, when it deſcends a Third *A*; becauſe that would create, as it were, two Octaves together, though that might be tolerated, eſpecially in four Parts.

All theſe Progreſſions are to be found in the Example of the Octave, Chap. XI, with the ſame Chords that they bear in this Example, and for a greater Certainty you may take for a Baſs any one of the Parts, provided you avoid placing over the other Parts the two loweſt Baſſes; the reſt will have together a good Effect, in whatever Manner it be diſpoſed, and the Chords figured in one Part will be contained in the other Parts.

In moſt of our Examples one may have obſerved this Sort of imperfect Cadences, but they do not always happen upon the firſt Part of the Bar, by reaſon that they are uſed but in a diatonick Progreſſion, without making a final Concluſion.

ARTICLE III.

How the Key *may be diſtinguiſhed, wherein the Progreſſions of the imperfect* Cadences *are uſed.*

IT is certain that a diatonick Progreſſion leads us into ſeveral different Keys; to diſtinguiſh the ſame, there are ſeveral Things to be obſerved.

1. The Leading-note decides it at once, and here follows the Manner of diſcovering it in the Baſs.

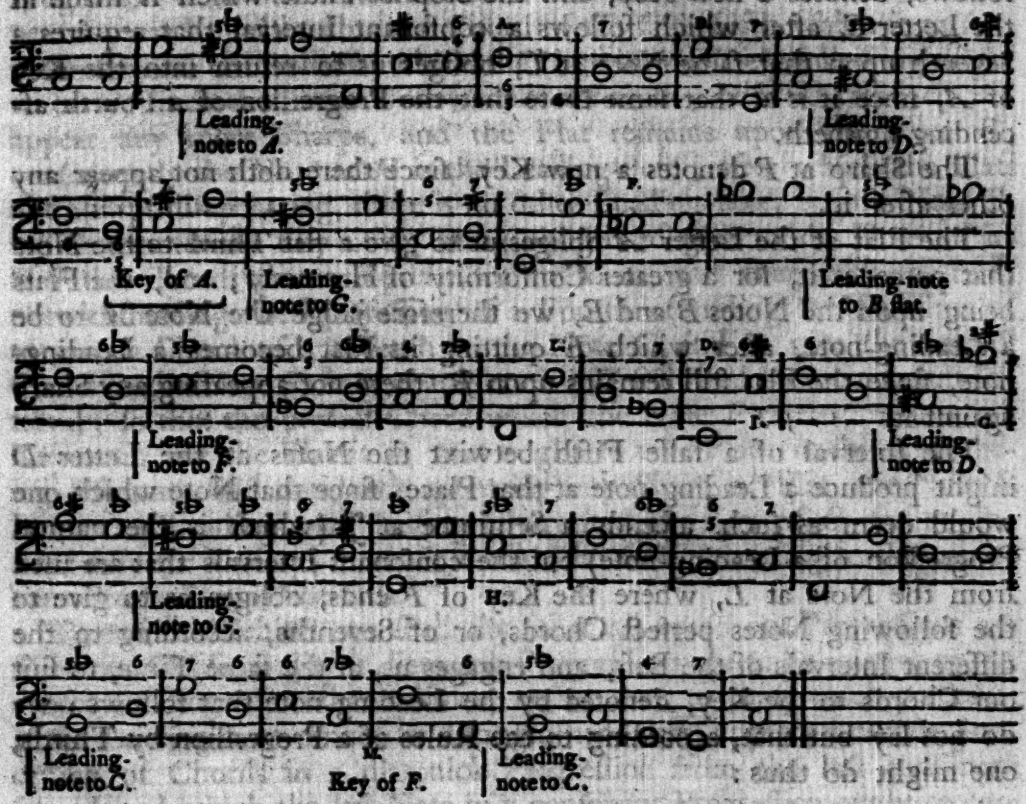
The Key-note being known, you know at the ſame Time its Leading-note, or ſharp Seventh; and as this Key can proceed but only upon certain Notes contained in its Octave, according to the ſharp Key of *C*, or the flat Key of *A*; if one of thoſe Notes is altered by a Sharp or a Flat, it is certain that the Key changes.

The firſt Sharp that appears, ſhews a Leading-note, and, if there happens two or three together, the Laſt is always to be deemed the Leading-note; therefore, a Sharp placed againſt *F* makes it to be a Leading-note, and denotes at the ſame Time the Key of *G*; if with this Sharp againſt *F* we find another at *G*, *F* ſharp is no longer the Leading-note, and it will be *G*, which at the ſame Time denotes the Key of *A*; ſo that reckoning or counting according to the Order and Poſition of Sharps, *F*, *C*, *G*, *D*, *A*, &c. we cannot be miſtaken, and, whatever Flats are found intermixed with theſe Sharps, it doth not alter the Caſe. But, if there ſhould not appear any Sharp, then a Flat denotes a new Key, and the Leading-note will be that Note againſt which another Flat ought to be added, ſuppoſing that we were obliged to it; for Inſtance, if there be a Flat againſt *B*, and no Sharp appears, the Note *E*, which is the Note againſt which a new Flat might be placed, will be the Leading-note; likewiſe, if a Flat is placed againſt *E*, *A* will then be the Leading-note, ſo that reckoning according to the Order and Poſition of Flats, *B*, *E*, *A*, *D*, &c. ſuch of theſe Notes againſt which no Flat is placed, and that immediately follows one that hath a Flat, will always be the Leading-note. Take Notice of what we have ſaid in the firſt Article, that the Interval of a falſe Fifth, or a Tritonus, ſhews it in the Progreſſion of the Baſs, for that Note which could have a Flat againſt it, makes the Tritonus above, or the falſe Fifth below that which ought to have the laſt Flat.

2. As the Baſs doth not always reach to the Leading-note, and the Key may nevertheleſs change, there often happening in the Baſs an Interval of a falſe Fifth, or a Tritonus, ariſing from the ſecond Note of a flat Key and the Sixth, or rather from the Sixth to the Second, provided there be no Sharp, for this always decides it; you muſt obſerve if the Key which theſe Intervals, or ſome other Marks, denote, bears a Relation with the Key that you quit; and if after the Stop or Pauſe, which in ſome Shape is felt in a diatonick Progreſſion, there doth not follow a Note which bears a greater Relation to a particular Key, than to another, eſpecially when after the laſt Note in a diatonick Progreſſion there follows another in a conſonant Progreſſion, which often leads to ſome final Cadences, for then the Key is decided.

EXAM-

EXAMPLE.



After the firſt Leading-note (which is eaſily diſtinguiſhed) we find a diatonick Progreſſion from the Note *A* interrupted at *B*, where the Rule of Sevenths is to be followed; and this Interruption which leads us to a Cadence upon the Note *C*, obliges us to ſuit to its Key the Notes in a diatonick Progreſſion from the Governing-note of the Key of *A*, after which Note nothing appears to oblige us to keep within that ſame Key of *A*; which is the Reaſon why we have given the Chord of Six and Four to the Governing-note repeated, the better to unite its Harmony with thoſe Chords that follow; beſides, the Note *G*, which becomes natural at the Letter *B*, ſhews it to be no longer a Leading-note, and, not finding any Sharp or Flat until the Cadence of *C*, we clearly ſee that the Key of *C* manifeſts itſelf from the Note at *A*; becauſe you muſt always have a greater Regard to the Key that follows, than that which you are in, eſpecially when you may ſuit the Chords to the following Key, there being no Sharp or Flat, nor any conſonant Progreſſion, or Stop or Pauſe, that might induce you to follow another Road.

As

As the Sharp to the Note *G* remains no longer, the Sharp to *C* which follows, denotes a new Key, and the Stop or Pauſe which is made at the Letter *C*, after which follows a conſonant Interval that requires a Seventh upon that ſame Note at *C*, obliges us to return into the Key of *A*, ſince it is at that ſame Note that the Progreſſion of a Fourth aſcending finiſheth.

The Sharp at *F* denotes a new Key, ſince there doth not appear any other after it.

The Flat at the Letter *A* obliges us to give a flat Third to the Note that precedes it, for a greater Conformity of Harmony; and, the Flats being upon the Notes *B* and *E*, we therefore judge the Note *A* to be a Leading-note, after which *E* quitting its Flat becomes a Leading-note, ſince the Flat ſtill remains upon *B*, there not appearing any Sharp againſt it.

The Interval of a falſe Fifth betwixt the Notes at the Letter *D* might produce a Leading-note at that Place, ſince that Note which one would deem as ſuch, aſcends a Semitone at *Y* (which is the natural Progreſſion of a Leading-note) but the conſonant Intervals that are uſed from the Note at *L*, where the Key of *F* ends, obliges us to give to the following Notes perfect Chords, or of Sevenths, according to the different Intervals of the Baſs, and engages us, at the ſame Time, to ſuit our Chords to the Key, denoted by the Leading-note that follows; we do not ſay but that, according to the Rules of a Progreſſion by Thirds, one might do thus:



And in that Caſe the Key of *F* would be continued until the Note *D*, which is followed by its Leading-note *C* ſharp, that is arbitrary, when good Taſte directs us; this Taſte, which delights in Variety, directs us to quit a Key that hath been heard too long.

The falſe Fifth, which is taken upon the Leading-note to the Note *D*, is not immediately reſolved by the Chord that follows; but one may obſerve that it makes alſo the Sixth to the Note at the Letter *G*, without altering the Chord; and that it is reſolved immediately afterwards, by deſcending upon the ſharp Sixth to the next Note, where the diatonick Progreſſion obliges us to make the Harmony ſuitable to the Key, which the following Leading-note denotes.

As we have not hitherto taken Notice of the Chord of the extreme ſharp Second, which the Note at *G* carries, it is needleſs at preſent to give any Attention to it.

The

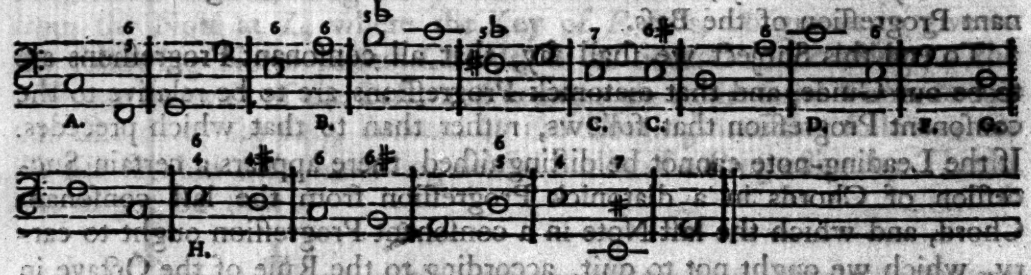
The Note at *H* becomes a Leading-note, as well by reaſon of the Progreſſion of a Semitone betwixt it and the Note that follows in the next Bar, as by reaſon that the Chord of the falſe Fifth which it carries, is the ſame as the Seventh, which the Note immediately following ought to carry, ſince that next Note aſcends a Fourth; beſides, there do not appear any more Sharps, and the Flat remains upon the Note *B*; conſequently the Note at *H* is the Leading-note; after which the Flats and Sharps diſappearing, there is no other Leading-note, but the Note *B*, which denotes the Key of *C*, being obliged to give to the Notes of its Key the Chords that are preſcribed to them, and thus until the End, notwithſtanding the Progreſſion of a Fourth aſcending at *M* obliges us to give a Chord of a Seventh to the Note *C*, and to give the perfect Chord to the Note *F*, ſince that Note is ſtill followed by a conſonant Interval; ſo that the perfect Chord which the Note *F* carries, makes it a Key-note, but the Flat at *B*, that ought to take Place in this Key, being left out, and there not appearing any Sharp or Flat, the Note *B* becomes a Leading-note, having interrupted the Key of *C*, for an Inſtant only for Variety; becauſe it could be done according to the conſonant Progreſſion of the Baſs.

To end this Subject we ſhall ſay, that all conſonant Progreſſions are to be our Guide, and that diatonick Progreſſions are to be relative to the conſonant Progreſſion that follows, rather than to that which precedes. If the Leading-note cannot be diſtinguiſhed, there appears a certain Succeſſion of Chords in a diatonick Progreſſion from the laſt conſonant Chord, and which the laſt Note in a conſonant Progreſſion ought to carry, which we ought not to quit, according to the Rule of the Octave in Chap. XI. If the Baſs aſcends a Semitone, which, in that Caſe, might be taken for a Leading-note, we muſt examine if there do not follow ſome Sharps, or ſome Notes that quit their Flat, by reaſon that the Leading-note is thereby ſooner diſtinguiſhed than by a Progreſſion of a Semitone aſcending; which may be done, in ſharp Keys, from a Third to the fourth Note, and, in flat Keys, from the Second to the Third, or from the Fifth to the Sixth, this Sixth nevertheleſs deſcending immediately afterwards.

If, immediately after a diatonick Progreſſion, there follows a conſonant Progreſſion, the Note that ends the diatonick and begins the conſonant Progreſſion, ought to bear the perfect Chord, or that of the Sixth; if it ought to carry the perfect Chord, it will be preceded by its Leading-note by aſcending a Semitone, or elſe it will be the Governing-note preceded by a whole Tone; if it be the Third, in a flat Key, it will be preceded by aſcending a Semitone, and, in a ſharp Key, by aſcending a whole Tone: And if, on the contrary, theſe Notes are preceded in deſcend-

deſcending, the Key-note will always be preceded a whole Tone, the Governing-note but a Semitone in flat Keys, and a whole Tone in ſharp Keys. Now it will be impoſſible but that, by knowing theſe different Progreſſions in the ſeveral Keys, you muſt underſtand ſomething, ſince you already know the Relation that a Key ought to bear to that you quit, its Difference, in reſpect to the major and minor Third, being taken from its Third and its Fifth, which are to be made up of the Notes contained in the Key that you quit. Beſides, it is almoſt impoſſible but that a Leading-note will appear either before or after, and that the conſonant Progreſſion that follows will lead to a certain Concluſion that may guide us; for it is to be obſerved, that all Concluſions are determined by the Progreſſion of a Fourth or a Fifth, excepting that, after one of theſe Progreſſions, there follows a diatonick Progreſſion of two or three Notes, either by aſcending or deſcending, upon the Laſt of which the Air or Melody reſts, and makes, as it were, a Pauſe, or a Stop, in reſpect to the new conſonant Progreſſion that begins again.

EXAMPLE.



Although the Baſs deſcends a Fifth at *A*, we are not to take the Seventh upon the firſt Note, becauſe the ſecond Note ought not to carry either the perfect Chord or the Seventh, becauſe we are to be guided by the diatonick Progreſſion that follows, where the Melody reſts.

The Melody which reſts upon the third Note after *B*, obliges us to ſuit to its Key the Note at *B*; conſequently the Note that precedes it, ought to carry but that Chord which is required by this Key, and not by that which is required by a conſonant Progreſſion, becauſe the Note at *B* is not to carry either the perfect Chord or the Seventh.

We give a Chord to the Note at *C*, ſuitable to the Key of the following Note where the Melody reſts; and we give the Chord of a Seventh to this Note at *C*, preferable to that of the ſmall Sixth, by reaſon that this Seventh is found prepared by the preceding Chord, and it is reſolved by the Sixth to the ſame Note. We ſhall ſpeak of it again in the following Chapter.

We

We obſerve the Rule preſcribed to thoſe Notes that proceed by Thirds at *D* and at *F*, and, for a better Certainty, as to the Choice we are to make of the Chords in this Caſe, obſerve, that the Notes in the firſt Part of the Bar are to carry perfect Chords, rather than thoſe in the ſecond or laſt Part of the Bar, on which the Chord of the Sixth is then ſuitable; though one might give the perfect Chord to each of thoſe Notes, as we have done at *G*.

The Concluſion, which is felt by the conſonant Interval at the End, obliges us to ſuit to its Key the Chords of all the preceding Notes in a diatonick Progreſſion from *H*.

ARTICLE IV.

How to diſtinguiſh, in a diatonick Progreſſion, whether the Melody reſts or ſtops upon the Key-note, *or its* Governing-note.

IN order to diſtinguiſh, in a diatonick Progreſſion, if the Melody reſts upon a Key-note or a Governing-note, you need only to remember, that, in order to paſs from a Key-note to its Governing-note, the Baſs aſcends a Fifth or deſcends a Fourth; and, from a Governing-note to the Key-note, the Baſs aſcends a Fourth or deſcends a Fifth.

Now, if a diatonick Progreſſion exceeds that Compaſs, the Leading-note will then appear in the Baſs, or not; if it appears, it will ſhew, at the ſame Time, the Key-note; if not, you may then be ſure that the Melody reſts upon the Governing-note.

EXAMPLE.



The Baſs, which aſcends a whole Tone at *A*, ſhews you the Governing-note, and the Key-note at *B*, where the Baſs aſcends but a Semitone.

Again, by whatever Note of the Key a diatonick Progreſſion begins, the conſonant Interval betwixt that Note and that which precedes it, the Pauſe or Reſt that immediately follows, the whole Tones and Semitones that happen in a diatonick Progreſſion, and the Interruption of this laſt Progreſſion by a conſonant Progreſſion, will certainly ſhew you the Place: It is true, that the conſonant Interval which precedes a dia-

tonick, doth not ſo clearly determine it, as that which follows a diatonick Progreſſion, as the Example in the preceding Article proves; but the whole Tones and Semitones that make up each Interval, in a diatonick Progreſſion, are ſufficient of themſelves to put you in the Way of it: It is therefore proper to obſerve the Place which the Semitones occupy in each Mode or Key, as well aſcending as deſcending, and to remember that the diatonick Progreſſion is ſeldom interrupted but after a Key-note, a Third, or a Governing-note; and if it ſhould be otherwiſe, as it ſometimes happens, certainly the conſonant Progreſſion that follows, as well as the above Rules on this Subject, will be ſufficient, ſo as not to be miſtaken. We already know what the Progreſſion of a Third, a Fourth, and a Fifth requires, as well aſcending as deſcending, and how the ſame Chord may ſometimes be repreſented by two Notes of the Diſtance of a Third, according to the Progreſſion that follows: In ſhort, if you will but give due Attention to all that hath been ſaid on this Subject, and ſtick to Modulation, which is always to be our firſt Object, and obſerve the Relation of the Chords with the Progreſſion of the Baſs; and, if you compare the Whole with a fundamental Baſs, and take Notice of the Leading-note, which is a very great Help in this Caſe; it will be almoſt impoſſible to be miſtaken; ſince, when once you have diſcovered the Chord, which a certain Note ought to bear, you have only to follow the Rule of the Octave from that Note, until that where the diatonick Progreſſion is interrupted. See Chap. XI.

As to the Variety of Harmony which may be therein otherwiſe introduced, it will be learnt by what follows.

CHAP. XXVI.

Of the Manner of practiſing the Seventh, *upon every Note of a Key, in a diatonick Progreſſion.*

THE Key-note is the only one that ought always to appear with the perfect Chord, whereas that of the Seventh may be given to all the other Notes, with this Difference, that, in a Progreſſion of a Fourth aſcending to a perfect Chord, or of a Seventh, all the Notes may be deemed Governing-notes, and may, in that Caſe, carry the Chord of the Seventh; but, in a diatonick Progreſſion, that Note which carries the Chord of a Seventh, muſt be divided into two Parts, or muſt be repeated twice (which is very near the ſame Thing) in order that, upon the ſecond Part, it may carry that Chord of the Sixth which

is

is ſuitable to it, according to the next following Note: And, in that Caſe, the Seventh muſt always be prepared, ſaving the Firſt, which cannot be prepared according to the Progreſſion of the Baſs.

EXAMPLE.



A, B. I could have ſuited the Chords of theſe Notes, in a diatonick Progreſſion, to the Key which ſhews itſelf by the Concluſion that follows; but I may alſo continue in the Key that precedes it, and upon the ſecond Part of the Key-note *B* I take the Chord ſuitable to the Key that follows.

The Note at *C* ought naturally to bear the Chord of the great Sixth, which may be heard after that of the Seventh; but, inſtead of reſolving that Seventh upon the Sixth to the ſame Note, we reſolve it by the Fourth to the following Note, becauſe the Chord of the ſmall Sixth, which this laſt Note bears, and that of the great Sixth, which the Note at *C* ought to bear, are, in the Main, but one and the ſame Chord: From hence proceeds this Rule, that, when a Diſcord is uſed, we muſt not quit it without reſolving it; and, as the Note in the Baſs, by which this Diſcord ought to be naturally reſolved, doth not always appear, you muſt ſee if the following Note in the Baſs cannot bear a Chord made up of the ſame Sounds that would compoſe the Chord by which the Diſcord ought to have been reſolved; which we are going to explain.

CHAP. XXVII.

How one and the ſame Diſcord *may be uſed in ſeveral* Chords *ſucceſſively following upon different Notes, and how it may be reſolved by Notes that ſeem to be foreign to that Purpoſe.*

IT muſt be obſerved, that the Chord of the Seventh is compoſed of four different Notes, and that theſe Notes may be uſed one after the other in the Baſs, and that each of thoſe Notes will bear different Chords in Appearance, although they are but one and the ſame Chord (ſee Chap. XII.) ſo that having uſed a certain Diſcord in a Chord, which

cannot be reſolved by the following Chord, you muſt ſee whether that ſame Diſcord cannot be uſed in the Chord to the following Note, and ſo on, until you find that it can be reſolved.

EXAMPLE.



The Difference in the Examples *A* and *B* conſiſts in the major Diſcord, which appears in the firſt, and only the minor in the other.

In the Chord of the ſmall Sixth *A*, which is natural to the ſecond Note of the Key, there happens to be a Diſcord betwixt the Third and the Fourth, which ought to be reſolved by making the Third to deſcend, which cannot be done upon the next Note; but the ſame Chord makes that of the Tritonus to this laſt Note, where the Diſcord cannot as yet be reſolved, and thus until the Note *C*, where the Diſcord is reſolved by deſcending upon the Third to *C*, and where it may be obſerved, that the Note *G*, which bears the Chord of the Seventh, ſerves as a fundamental Note to theſe four different Chords; ſo that, when you meet with a Diſcord, you muſt always reduce it to its fundamental Chord, and ſeek afterwards in the Baſs that Note by which this Diſcord may be reſolved; for, whilſt there appear in the Baſs but the ſame Notes contained in the Chord wherein that Diſcord is uſed, it is certain that it cannot be thereby reſolved, and one of the Notes of the Chord, whereby the Diſcord may be reſolved by deſcending if it be a minor Diſcord, or by aſcending if it be a major Diſcord, muſt abſolutely appear in the Baſs, which is eaſily diſtinguiſhed after having reduced a Chord diſſonant to its fundamental Note; which may be eaſily done, by ſaying, If the fundamental Note to this fundamental Chord governs ſuch a Note, which is a Fourth above it; conſequently I muſt find that Note in the Baſs, or at leaſt one of the Notes that compoſe its perfect Chord, or that of the Seventh, ſuppoſing that the Melody doth not reſt there; if you meet but with the Fifth, then that Fifth, or Governing-note, being the fundamental Note to the diſſonant Chord that appeared, muſt be divided into two Parts, if it be not repeated, in order that upon the ſecond Part it may bear the Chord derived from the Note that it governs. There is ſome ſmall Exception to be made to this laſt Rule, which will be explained elſewhere.

From what hath been ſaid, it follows that if a Seventh is taken upon a Note that ought naturally to bear another Chord, in reſpect to that

which

which follows, or according to the Rule of the Octave, and that this Note hath not a ſufficient Length, or Value, to cauſe the Chord which is ſuitable to it to be heard; in that Caſe the next muſt bear the ſame Chord, according to the fundamental Note, that is to ſay, that the Notes, contained in the Chord to that ſame next Note, be thoſe of which the natural Chord to the firſt Note ought to have been compoſed; ſee the following Example.

EXAMPLE.



The Chord of the ſmall Sixth, which the ſecond Note of the Key at *A* and *D* ought to bear, is found in that of the Tritonus, on the next Note after *A*, and in that of the Seventh, on the next Note after *D*.

The Chord of the ſmall Sixth, which the ſixth Note at *B* ought naturally to bear in deſcending, is found in that of the great Sixth to the following Note.

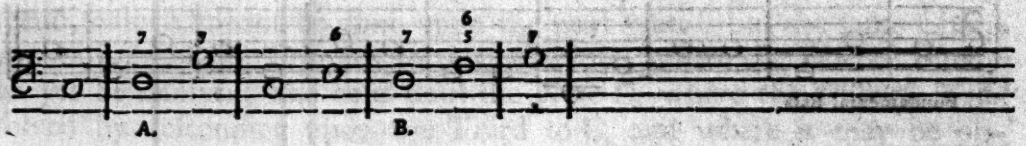
The Seventh which is heard upon the Governing-note, is reſolved by the Sixth to that ſame Governing-note repeated at *C*; from hence ariſes that a Diſcord may be reſolved by divers Conſonants, by reaſon that it is always regularly reſolved, provided it be by deſcending upon a Conſonant to the ſame Note that carried a Diſcord, or to the next Note, if that Diſcord be a Minor; for, if it be a major Diſcord, it will be reſolved by aſcending upon a Concord, or a conſonant Note.

There is another Obſervation to be made, which is, that if, according to the natural Sequence of Chords, you find yourſelf in a Manner obliged to give to a Note a Chord derived from the Chord to the next following Note, you ought in that Caſe to obſerve whether that firſt Note could not carry the Chord that governs the next Note; if ſo, it would be much better to give it this governing Chord, than that which in the Main would be but the ſame Chord to the next following Note, eſpecially when the Diſcord that is to be heard in this firſt Governing-note, may be prepared by a conſonant Note in the preceding Chord.

A Sequence, or Succeſſion of Harmony, is nothing elſe but a Link or Chain

Chain of Keys and Governing-notes, the Derivatives of which you ought to know perfectly, in order to contrive it ſo, that one Chord may always govern the next; for a perfect Chord and its Derivatives do not govern any Thing, for after a perfect Chord you may remove to any other Chord, provided you keep to the Rules of Modulation; but a diſſonant Chord always governs the next Chord, according to our Examples of 7, 7 and 6, 2, 4♯, $\frac{6}{5}$, and 5♭; and it is upon thoſe Occaſions that we ſhould be very careful to know and diſtinguiſh Derivatives, in order to give them a proper Sequence, though the ſeveral Rules we have given for each Chord, and for each Progreſſion of the Baſs, are ſufficient to overcome theſe Difficulties.

Example of the Preference that ought to be given to a Chord, *in reſpect to that which follows.*



The ſecond Note *A* ought naturally to bear the Chord of the ſmall Sixth, derived from that of the Seventh to the Governing-note of the Key, which appears immediately afterwards; but, for a greater Variety, we ſhall obſerve that this ſecond Note governs that ſame Governing-note, and therefore we give it the proper Chord in that Caſe; and, though that Governing-note doth not immediately appear after *B*, yet it is plain that the Note which is betwixt them, can carry but a Chord, derived from that of the Seventh to the Note at *B*; and conſequently the Note at *B* is to bear the Chord of the Seventh, eſpecially as the Seventh is therein prepared by a conſonant Note in the preceding Chord.

Obſerve that all our Rules have hitherto only regarded Harmony, and that the Melody of each Part is therein limited, ſaving that of the Baſs, upon which this Harmony is grounded; therefore it will be proper to wait until you have attained to a thorough and perfect Knowledge of Harmony, before you proceed to Melody, upon which we ſhall treat, after having explained thoſe Licences that ſerve as an Ornament to Harmony by the Variety they introduce.

CHAP.

CHAP. XXVIII.

Of Licences, *and, firſt, of the falſe or flying* Cadence.

A Falſe or flying Cadence is a certain Progreſſion of the Baſs, which interrupts the Concluſion of a perfect Cadence; for if after the Chord of a Seventh upon the Governing-note of the Key, inſtead of falling naturally upon the Key-note, you cauſe the Baſs to aſcend a whole Tone, or a Semitone, in that Caſe the perfect Cadence is interrupted, and the Seventh is thereby reſolved by the Fifth to that Note ſo aſcended, which in ſharp Keys aſcends a whole Tone, and in flat Keys, only a Semitone.

EXAMPLE.



In the perfect Chord that ends this Cadence, the Octave to the Third is heard preferably to that of the Baſs, which is contrary to the natural Order; but that proceeds rather from the falſe Progreſſion of the Baſs, than that of the Parts, wherein it is obſervable, that the minor Diſcord is always reſolved by deſcending, and the major by aſcending; and that this Third doubled repreſents the fundamental Sound that ought to have been naturally heard; although, in ſharp Keys, we might deſcend upon the Octave to the Baſs, inſtead of aſcending upon the Third, as we have marked it by the Guide ſ; but, in flat Keys, the Example muſt abſolutely be followed.

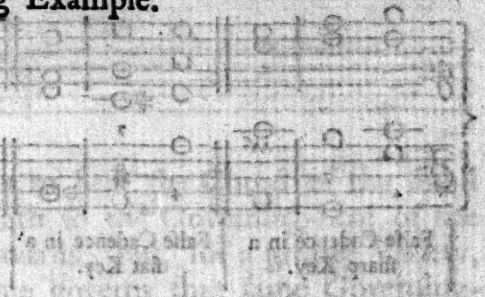
We ſhall now invert the Chords that compoſe this falſe Cadence, in order to diſcover the Advantages that may be taken from it.

EXAM-

EXAMPLE.



A Each of theſe Baſſes being placed under the other, you will hear all the different Chords that are figured; from whence may be deduced an agreeable Connexion of Harmony and Melody, in a diatonick Progreſſion, of the Baſs aſcending and deſcending. See the following Example.



EXAMPLE.



When this Part ſerves for Baſs, the Part *D* is to be left out, and the Part *F* is to be altered in the two laſt Notes; the ſame Thing is to be done in this, when the Part *F* ſerves for the Baſs.

When this Part ſerves for Baſs, it muſt proceed in a diatonick Progreſſion until the End, and rather by aſcending than deſcending.

When this Part ſerves for a Baſs, the Part *D* is to be left out, by reaſon that the irregular Cadence, which the Part *D* makes againſt the Notes *B C* of the fundamental Baſs, cannot be inverted by a Chord of a Seventh, or of a Second, upon the Firſt of thoſe two Notes.

In this Part the perfect Cadence is avoided from *A* to *B*, by the Sixth's being added to the perfect Chord at *B*; which prepares an irregular Cadence, avoided by adding the Seventh, in order to conclude by the perfect Chord.

If the Fifth is left out of the Chord to the Note at *B*, you will then hear a falſe Cadence from *A* to *B*, as well as at *H J*, in the Part *G*.

The Progreſſion of the upper Parts is limited by that of the continued Baſs; but if you would uſe them as Baſſes, by Turns, you may then give them whatever Progreſſion you think proper, that is to ſay, the conſonant Progreſſion may be changed into a diatonick Progreſſion, without altering the fundamental Harmony, and you will then ſuit to it the Progreſſion of the Parts above it.

The Sixth may be taken upon the Second of two Notes that aſcend a whole Tone, or a Semitone, in a falſe Cadence; but then the Chord of the Seventh muſt not be uſed upon the Firſt of thoſe two Notes, by reaſon that Seventh could not be reſolved.

It appears by the Example, that the Concluſion of each Cadence may be interrupted by adding a Diſcord to the Note that ends theſe Cadences, provided that Diſcord be prepared and reſolved according to the Progreſſion of the fundamental Baſs, to which you muſt always have Recourſe, to prevent a Miſtake; for it is plain, that this Diſcord cannot be prepared at *B*, though it be good, becauſe the fundamental Baſs deſcends a Fourth, or aſcends a Fifth, which is the ſame Thing.

The irregular Cadence may be reckoned amongſt the Licences, as well as the Diſcords that cannot be prepared; as when the fundamental Baſs aſcends a Third, a Fifth, or a Seventh, with all that proceeds by inverting theſe different Progreſſions; though what we call Licence, in this Caſe, is inſeparable from good Harmony; which is the Reaſon why we have choſen this Place to ſpeak of it, for the better inſtructing Beginners.

Beſides the Licences that the falſe Cadence can produce, by inverting it, there is a certain Succeſſion of Sixths, which is attributed to Taſte, and which *Zarlino*, *Terza parte*, Cap. 61, Fol. 291 and 292, ſtrictly forbids, ſaying that the ſeveral Fourths together, which are therein heard, make pretty near the ſame Effect as ſeveral Fifths, if the Chords be inverted according to the Example which he gives. Nevertheleſs it is plain, that, according to our Rules, this Succeſſion of Sixths proceeds from the falſe Cadence, and from the Liberty we have of not preparing a Diſcord in fundamental Progreſſions of the Baſs aſcending a Third, a Fifth, or a Seventh.

EXAMPLE.



Each Bar repreſents a falſe Cadence, excepting the Penultima, which repreſents a perfect Cadence, avoided by adding a Sixth at *A*; this Sixth preparing an irregular Cadence, which is likewiſe avoided by adding the Seventh at *B*, where the perfect Cadence is prepared and concluded upon the laſt Note.

If the two upper Parts were inverted, you would then hear as many Fifths as there are Fourths; but the Inſipidity of ſeveral Fifths is ſo much diminiſhed, by inverting them, that we are not to attribute to the Fourth what concerns only the Fifth and the Octave.

The Seventh is ſometimes by Licence joined with the Sixth, which creates a very harſh Chord; and the only Reaſon why it can be tolerated is, that it is uſed as a paſſing Chord, and the harſh Sounds therein are heard in the preceding and following Chords, and the Note of the Baſs, in this Caſe, can be admitted but by Suppoſition.

EXAMPLE.



Another EXAMPLE.



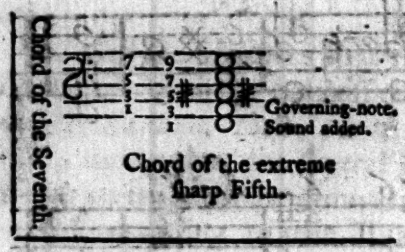
CHAP. XXIX.

Of the Chord *of the extreme ſharp Fifth.*

WE muſt alſo treat of certain Chords that are introduced by Licence; and, firſt, of the extreme ſharp Fifth, we ſay that it can never be uſed but upon the Third in flat Keys.

This Chord, properly ſpeaking, is no other than the Seventh to the Governing-note of a Key, under which is added a fifth Sound, at the Diſtance of a Third.

EXAMPLE.



It is not in the Sound added, that you muſt ſeek the fundamental Note of this Chord.

This Chord hath for its fundamental Note the Governing-note of the Key, and will always follow its uſual Progreſſion; the major Diſcord will aſcend, and the minor will deſcend, and the Whole will be reſolved by the perfect Chord to the Key-note; whilſt the Sound added will afterwards make a Part in that perfect Chord, or will deſcend upon that ſame Key-note.

EXAMPLE.



This Chord muſt be prepared by that of the Seventh to the Note that governs the Governing-note of the Key, wherein it appears that the ſecond Note, which, in this Caſe, governs the Governing-note of the Key, aſcends but a Semitone, inſtead of aſcending a Fourth, whilſt, in the other Parts, you will hear only the Chord of the Seventh to the Governing-note of the Key, which is afterwards reſolved according to our Rules.

This Chord is ſometimes uſed, in order to avoid a Cadence, by cauſing the Governing-note of the Key to aſcend a Semitone upon this Sound added, which, from a ſixth Note, becomes a Third, by reaſon of the Alteration of the Key, and by the Means of a new Leading-note, which the extreme ſharp Fifth creates.

EXAM-

EXAMPLE.



When you compoſe in four Parts, you are at Liberty to place in the upper Part the Notes marked by the Guides in the Room of the others.

This Chord is alſo prepared by that from which it is derived.

EXAMPLE.



There are ſome who ſometimes prepare it by the Fifth to the ſame Note, or by the flat Sixth to the Note which is a Semitone below it, or by the Chords derived from that of the Seventh to the Note, which is but a Semitone below; but that is taking too much Licence.

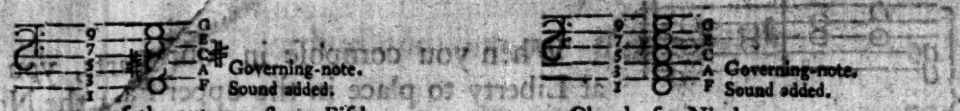
CHAP. XXX.

Of the Chord *of the Ninth.*

THIS Chord differs from the preceding Chord, only in the Fifth, which was ſharp in the other, and which in this Chord ought to be perfect; or rather in the Third to the fundamental Sound, which in this Chord is flat, and in the other ſharp; ſo that, if we take a Chord of a Seventh to a Governing-note with a flat Third, we ſhall make that of a Ninth by adding a Note, a Third below that Governing-note.

EXAM-

EXAMPLE.



Chord of the extreme ſharp Fifth. Chord of a Ninth.

... is neceſſary to take Notice, that all Chords by Suppoſition, ſuch the extreme ſharp Fifth, that of the Eleventh, and that of the extreme ſharp Seventh (we ſhall ſpeak of theſe two laſt Chords in the following Chapter) derive from the Chord of a Seventh to a Governing-note, becauſe, by this Manner, you immediately know how theſe Chords are to be prepared and reſolved; ſo that, by the Means of a fundamental Baſs, you will ſee how the Whole anſwers to our Rules of Sevenths. See the following Example.

EXAMPLE.



Continued Baſs.

Fundamental Baſs.



Continued Baſs.

Fundamental Baſs.

All

All thoſe Notes in the continued Baſs that carry Ninths, or ſharp Fifths, are to be left out when the fundamental Baſs is made uſe of, otherwiſe the Notes in the fundamental Baſs ought to be above thoſe that are figured by a 9, or a 5♯; becauſe the Sound in the fundamental Baſs, which in that Caſe is ſuppoſed, cannot be heard but above that that ſuppoſes it.

Thoſe Notes that carry Ninths and ſharp Fifths, may either deſcend a Third, as it is marked in the Guides, or remain upon the ſame Degree; for which Reaſon the Ninth may be reſolved two Ways, *viz.* by the Octave, when the Baſs remains upon the ſame Degree, and by the Third, when it deſcends a Third; in which Caſe it may be obſerved, that the Seventh is then reſolved by the Octave, as we ſhall ſhew hereafter.

There are ſome that hold that the Ninth may be reſolved by the Fifth, by cauſing the Baſs to aſcend a Fourth; but the Harmony that proceeds from it ſeems improper: Therefore we ſhall leave it to the Diſcretion of Compoſers of a good Taſte.

Example of the Ninth reſolved by the Fifth.



It might rather be reſolved by the Sixth, by cauſing the Baſs to aſcend a Third; by reaſon that, in this Caſe, the fundamental Harmony would not be altered. See the Guides in the other Example.

All minor Diſcords by Suppoſition abſolutely require to be prepared, ſo that as ſoon as you ſee that the Ninth can be prepared by a conſonant Note in the preceding Chord (provided in this Caſe the Baſs aſcends a Second or a Fourth) you may practiſe it by reſolving it afterwards according to the Method preſcribed by the Example, and without going wide of true Modulation.

The Seventh, which may always accompany the Ninth, ought not to be added to it, unleſs it be prepared by a Concord or conſonant Note in the preceding Chord.

Obſerve alſo in this Place that minor Diſcords by Suppoſition may be prepared by another common Diſcord, ſuch as the Seventh, or by the falſe Fifth; and that proceeds by reaſon that theſe laſt Diſcords are contained in the ſame fundamental Chord, having already obſerved at Chapter XII. that one and the ſame Note may create ſeveral Diſcords following, when they proceed from the ſame fundamental Chord.

EXAM-

EXAMPLE.



The Notes *A* of the continued Baſs carry Chords derived from the fundamental Baſs; the like of the Notes *B*; if then we may hear Diſcords by Suppoſition after another Diſcord, and if it be true, that a Diſcord is to be preceded and followed by a Concord, we muſt conclude, in order that this Rule may hold good, that ſeveral Diſcords that are heard following upon the ſame Degree, are not ſuch in Effect, but that they all proceed from the firſt Diſcord which is the Seventh, the fundamental Chord of which doth not change until the Expiration of theſe ſeveral Diſcords in Appearance upon a Concord, as it is obſervable in the Example, and as it really is; ſee Chap. XV. how the eleventh Heteroclite may alſo be prepared by the falſe Fifth.

CHAP. XXXI.

Of the Chord *of the Eleventh, otherwiſe called the Fourth.*

THE Chord of the Eleventh is compoſed of five Sounds, thus, *D, A, C, E, G,*

1, 5, 7, 9, 11, where it is ſeen, that the Sound added is a Fifth below that which ſerves as a fundamental Note to the Chord of the Seventh.

This

This Chord is ſeldom uſed, by reaſon of its extreme Harſhneſs, there being three minor Diſcords in its Conſtruction, as appears by the Numbers 7, 9, 11. Yet the Practice of it is eaſy, by reaſon that three Concords, or conſonant Notes, in the preceding Chord, prepare theſe three Diſcords, by keeping on the ſame Degree; but they muſt not be reſolved all three at once, by reaſon that, as they are minor Diſcords, and muſt deſcend, one could not avoid two Fifths to follow in the Parts; ſo that you muſt firſt reſolve the moſt harſh, which are the Eleventh and Ninth, and afterwards the Seventh.

A, *C*, *E*, *G*,	
5, 7, 9, 11,	
1, 3, 5, 7,	

EXAMPLE.



This Example ſhews that the Progreſſion of the continued Baſs is the ſame as that on which a Ninth is taken, in reſpect to the Preparation of that Ninth and Eleventh; but, to reſolve the Eleventh, you will always do well to let the Baſs remain upon the ſame Degree, in order that the Seventh may afterwards be heard; though one might make it aſcend a Third, as it is marked by the Guides in the Baſe, in which Caſe, the Chord of the great Sixth, derived from that of the Seventh to the Note that remains upon the ſame Degree, would be heard.

The Guides in the upper Part ſhew the fifth Sound with which this Chord is not always filled up, eſpecially when you compoſe but in four Parts, being at Liberty to place this fifth Sound in Lieu of any one of the others, provided it be not a Diſcord; or, if it be, it ſhould be at leaſt prepared.

We here ſpeak of the true Chord of the Eleventh in its full Conſtruction, but its extreme Harſhneſs obliges us to leave out the major Part of the Sounds that compoſe it, according to what we have ſaid at Chap. XV. and for that Reaſon we may call it heteroclite; by which Means it is rendered more ſoft and agreeable, and for this Reaſon it is but

ſparingly uſed in all its Fulneſs, though it furniſheth us with agreeable Suſpenſions of Harmony and Melody, when uſed properly; ſee the following Example.

EXAMPLE.



To follow the Cuſtom, we figure this Chord only with a 4, when it is heteroclite; and, when it is filled up with all its Sounds, we add to it a 9, thus $\frac{4}{9}$, or $\frac{9}{4}$; this Chord, when it is heteroclite, is ſometimes accompanied with the Seventh, and then it is figured thus $\frac{7}{4}$, or $\frac{4}{7}$.

It is certain that the Chords by Suppoſition ſerve only to ſuſpend the Sounds that ought naturally to be heard; which may be obſerved between *A* and *B*, where the Sounds *A* keep in Suſpence thoſe of *B*, which naturally ought to have been heard: You will find it every-where the ſame, when thoſe Chords are uſed, by comparing them with the continued Baſs, and not with the fundamental Baſs, which always repreſents to us a perfect Harmony.

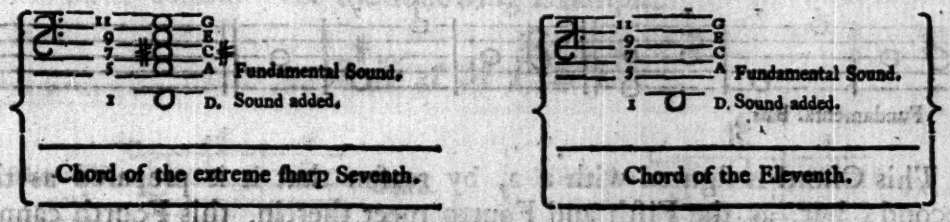
CHAP.

CHAP. XXXII.

Of the Chord *of the extreme ſharp Seventh.*

THE Chord of the extreme ſharp Seventh differs from that of the Eleventh only in the Third to the fundamental Sound, which in this Chord is major, and in the other is minor.

EXAMPLE.



This Chord is never uſed but upon the Key-note, and is to be preceded and followed by the perfect Chord to that ſame Note.

EXAMPLE.



The Sounds *A* keep in Suſpence thoſe of *B*, and theſe Strokes 7 ſhew the natural Progreſſion of the Sounds *A*.

The Sound that makes the ſharp Seventh is often left out of this Chord, when the Baſs deſcends a whole Tone, or a Semitone.

EXAMPLE.

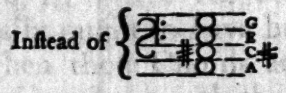


This Chord is figured with a 2, by reaſon that it is prepared as the Second; but, as the Fifth and Fourth meet therein, this Fourth cannot be otherwiſe taken but for a Diſcord by Suppoſition, and, in Effect, we ſee that this Chord repreſents the Eleventh, or the ſharp Seventh, out of which the Sound, that immediately appears afterwards in the Baſs at *D*, is left out, becauſe that Sound doth not do well to be doubled.

CHAP. XXXIII.

Of the Chord *of the extreme ſharp Second, and of its Derivatives.*

WE ſay that the Chord of the extreme ſharp Second and its Derivatives are borrowed Chords, by reaſon that the Governing-note lends her Fundamental to the ſixth Note of flat Keys, from whence this Chord of the extreme ſharp Second and its Derivatives proceed, as thus,

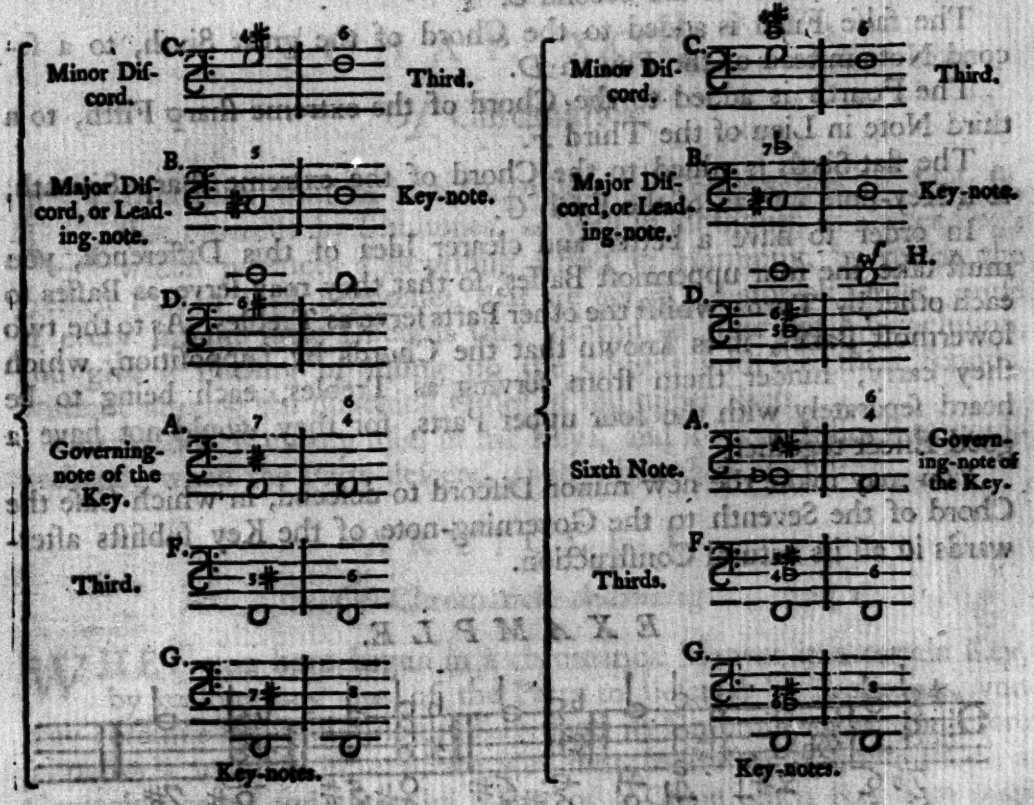
Inſtead of  We find 

Chord of the Seventh. Chord of the extreme ſharp Second.

It is evident that the Chord of the extreme ſharp Second proceeds, in a borrowed Manner, from that of the Seventh to a Governing-note of a Key, ſince the Place which the ſixth Note occupies, in this Caſe, is

that where the Governing-note of the Key ought to be placed, the Sounds affected to the Chord of a Seventh to that Governing-note being no Ways altered, and their Progreſſion, as well in reſpect to the major and minor Diſcords, being anſwerable to thoſe which are naturally fixed to them: Beſides, if the Choice of one of theſe two Notes is arbitrary in the Midſt of a Piece, when you would cauſe to be heard with either of them the Sounds affected to the Chord of a Seventh to a Governing-note of a Key, you are no longer Maſter of the Continuation of Harmony, which muſt entirely be anſwerable to this Chord of the Seventh; therefore, the perfect Chord to the Key-note is equally to follow one or the other Chord. See the following Example.

EXAMPLE.



There happen in theſe borrowed Chords two major Diſcords and two minor, of which thoſe that are foreign, proceed from the Alteration of the fifth Note of the Key to the ſixth Note, where it appears that the minor Diſcords always deſcend, and the foreign major Diſcord doth not always aſcend, as it ought to do, if it was a Leading-note; ſee the

the Guide *H*, where you can make that Diſcord major to aſcend, as it ought to do, when the minor Diſcord *C* or *A* happen to be in the Baſs.

Obſerve, that the Difference betwixt theſe two Examples conſiſts only in the Sixth inſtead of the Fifth *A*, and that the Succeſſion of the Diſcords in one and the other Examples is the ſame, without altering the Modulation.

From this Chord of the extreme ſharp Second, proceeding from the Alteration of the Fifth into the Sixth, ariſes the like Difference in all the Chords derived from that of the Seventh to a Governing-note of a Key.

If the Leading-note is to carry the Chord of the falſe Fifth, that of the extreme flat Seventh, which happens therein, proceeds from that Alteration, by placing a 7♭ againſt it inſtead of the Sixth *B*.

Likewiſe the flat Third is added to the Chord of the Tritonus, to a fourth Note inſtead of the Second *C*.

The falſe Fifth is added to the Chord of the great Sixth, to a ſecond Note inſtead of the Fourth *D*.

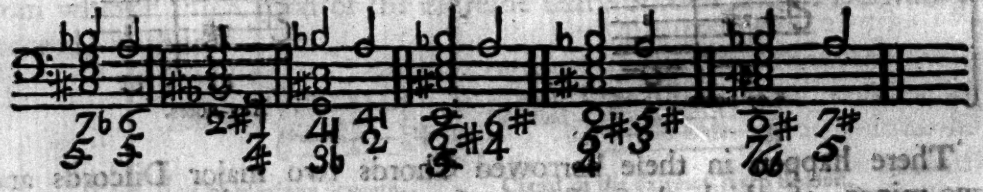
The Fourth is added to the Chord of the extreme ſharp Fifth, to a third Note in Lieu of the Third *F*.

The flat Sixth is added to the Chord of the extreme ſharp Seventh, to a Key-note inſtead of the Fifth *G*.

In order to have a better and clearer Idea of this Difference, you muſt take the four uppermoſt Baſſes, ſo that they may ſerve as Baſſes to each other by Turns, whilſt the other Parts ſerve as Trebles. As to the two lowermoſt Baſſes, it is known that the Chords by Suppoſition, which they carry, hinder them from ſerving as Trebles, each being to be heard ſeparately with the four upper Parts, for they would not have a good Effect together.

You may make the new minor Diſcord to deſcend, in which Caſe the Chord of the Seventh to the Governing-note of the Key ſubſiſts afterwards in all its natural Conſtruction.

EXAMPLE.



The Leading-note may aſcend in thoſe Chords only that can be inverted, and not in the two laſt which are by Suppoſition; but, having made it to aſcend, it muſt afterwards take its Place in the Chord of the Seventh, to the Fifth of the Key.

EXAM-

EXAMPLE.



All theſe borrowed Chords, and that of the extreme ſharp Fifth, cannot be uſed but in flat Keys, each of theſe Chords having a particular Note affected in the Baſs, which never alters, and which we ſhall more fully explain in Chap. XXXV.

CHAP. XXXIV.

Of Chromatick.

CHromatick conſiſts in a Succuſſion, or Continuation of Melody, that proceeds by Semitones, as well in aſcending as deſcending; which produces a ſurpriſing Effect in Harmony, by reaſon the greateſt Part of theſe Semitones, that are not in a diatonick Order, cauſe at every Inſtant ſome Diſcords that ſuſpend or interrupt a Concluſion, and give a Facility of filling up the Chords with all their Sounds, without altering the diatonick Order of the upper Parts.

Chromatick is chiefly uſed in flat Keys, and is more difficult to comprehend, when the Parts deſcend, than when they aſcend.

ARTICLE I.

Of Chromatick *deſcending.*

WHEN you have begun in a chromatick Manner in a certain Key, by making any one of the Parts to deſcend by Semitones, you may continue it throughout the Key upon its Governing-note, and more particularly upon its Fourth, the Key-note becoming in this laſt Caſe a Governing-note; and thus, by a Sort of a Chain, each Key-note may become a Governing-note to the Key you remove into; nevertheleſs, you muſt not go too wide of the firſt Key, for, as ſoon as you find Room to return into it, it will be proper to do it.

By Means of the Leading-notes, which become ſucceſſively Governing-notes, you may acquire the Knowledge of Chromatick.

After

After we have paſſed from the Key-note to its Fifth, we return back again to the Key-note by making it a Governing-note; and thus by following the Rule of Sevenths (ſee Chap. XXI.) and making the upper Parts to proceed by as many Semitones as poſſible (each of theſe Semitones making againſt the fundamental Baſs, the Third, or the Seventh, or ſometimes the falſe Fifth to the Note, which nevertheleſs bears a Chord of the Seventh) you will find that the Difference between the Chromatick and our common Rules conſiſts but in the Leading-note, which in this Caſe may deſcend a Semitone, whereas it ought always to aſcend; but the Note or Sound, to which it ought to aſcend, is always underſtood in the Chord, and it is but in reſpect of the Chromatick only, that we may take this Liberty.

EXAMPLE.



Fundamental Baſs of Sevenths.

If all theſe Parts, excepting the fundamental Baſs, are uſed as Baſſes by Turns, you will find a Succeſſion of Sevenths and Sixes, like thoſe derived from a fundamental Progreſſion of Sevenths, with the Difference of the Chromatick which is therein uſed; you will alſo ſee how the Tritonus and falſe Fifth take the Place of 2 and $\frac{6}{5}$, and how theſe Intervals ſerve for the Reſolution of each other, by Means of the Chromatick;

tick; the Leading-note descending every-where instead of ascending, saving at the End.

Here follows another Manner of practising the Chromatick upon a Key, or Holding-note.

EXAMPLE.



The Leading-note being frequently used in Chromatick, consequently you may use all the Chords wherein the Discord major is heard, as those in the above Example; as also that of the extreme sharp Second, its Derivatives, and especially that of the extreme sharp Fifth, when you are minded to avoid a Cadence; see Chap. XXIX. where the Leading-note descends a Semitone.

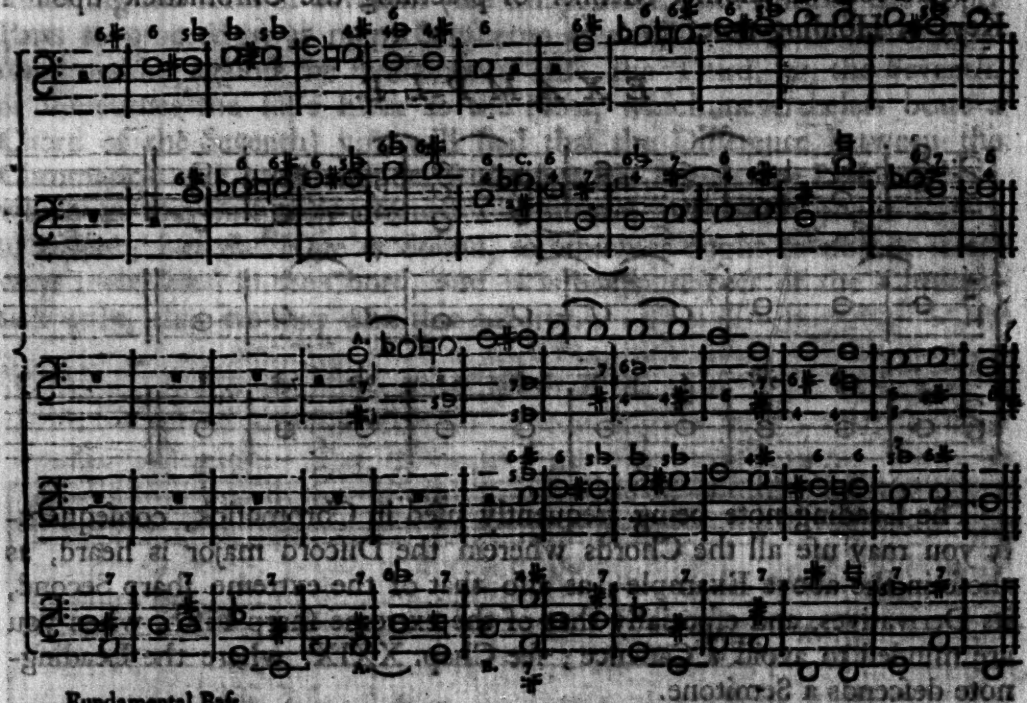
As you ought at present to know the Composition of all the extreme sharp and flat Chords, the borrowed Chords, and those by Supposition, you may make Use of them, wherever you feel the Leading-note may take Place; nevertheless, using now and then the perfect Chord, and that of the Seventh and their Derivatives, and keeping as much as may be a diatonick Order in the upper Parts.

ARTICLE II.

Of Chromatick *ascending.*

THE Chromatick may also be practised by ascending, but then it has not the Sorrowfulness of the first, and the Harmony it produces, unites itself perfectly well with the Fundamental.

EXAMPLE.



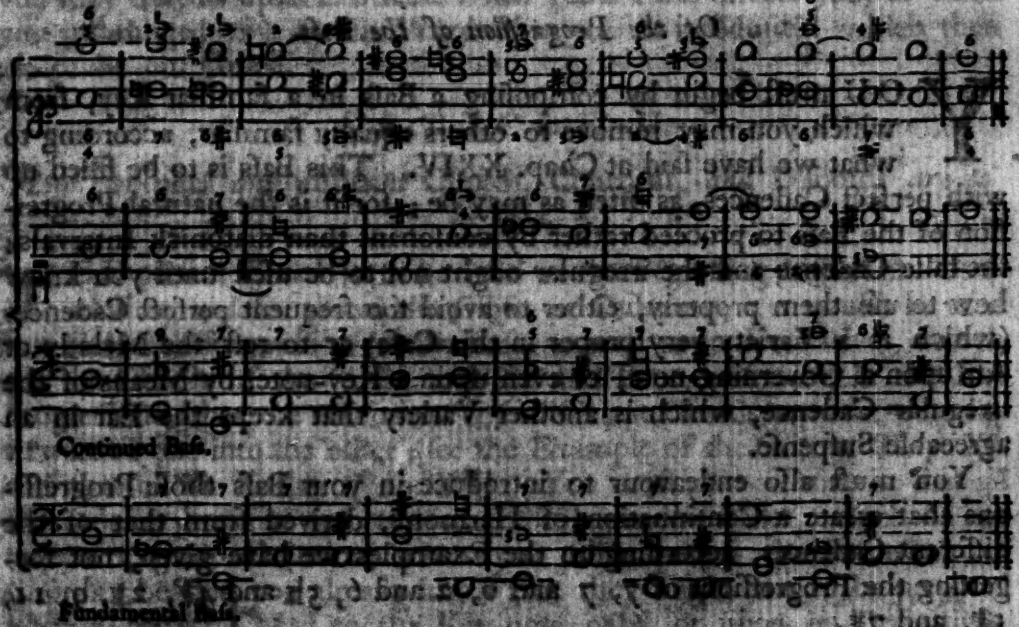
Fundamental Baſs.

B, this Note, though it be fundamental, cannot take Place, whilſt the Note at *C* borrows from it its fundamental Chord *A*, a falſe Cadence.

EXAMPLE.

Of two Parts, aſcending and deſcending at the ſame Time by Semitones.

The three upper Parts may be inverted, and ſerve as Baſſes reciprocally one to the other.



Obſerve that all theſe Semitones that are uſed in Chromatick, conſiſt but in the ſixth and ſeventh Note of the Key, by reaſon that in flat Keys, the Leading-note being to be flattened a Semitone, in order to deſcend; and the ſixth Note to be ſharpened a Semitone, in order to aſcend; we may make thoſe Notes paſs upon one and the other Interval, as well in aſcending as deſcending.

We ſhall add that Chromatick may be practiſed in ſharp Keys, upon the ſharp Third to a Governing-note, which afterwards becomes a Seventh to another Governing-note, by deſcending a Semitone, or elſe by making the fourth Note to aſcend a Semitone upon a Leading-note to a freſh Key.

CHAP. XXXV.

Of the Manner of practiſing all that hath been hitherto ſaid.

ARTICLE I.

Of the Progreſſion of the Baſs.

YOU muſt begin by compoſing a Baſs in a familiar Key, from which you may remove to others equally familiar, according to what we have ſaid at Chap. XXIV. This Baſs is to be filled up with perfect Cadences, as often as may be; for it is the natural Progreſſion of the Baſs to proceed rather by conſonant than diatonick Intervals; the falſe Cadence and the irregular ought not to be uſed until you know how to uſe them properly, either to avoid too frequent perfect Cadences (which is a Variety very proper in this Caſe) or to reſt the Melody or Air upon a Governing-note, or even upon a Key-note, by Means of the irregular Cadence, which is another Variety that keeps the Ear in an agreeable Suſpenſe.

You muſt alſo endeavour to introduce in your Baſs thoſe Progreſſions that create a Continuation of Harmony, derived from that of the different Cadences, according to the Examples we have given, not forgetting the Progreſſions of 7, 7 and 6, 2 and 6, 5♮ and 4♯, 2♯, 9, 11, 5♯, and 7♯.

As ſome Compoſers (being doubtful of their Capacity) will be afraid that their Baſſes are not well compoſed, we ſhall obſerve, that (if they have not that natural Taſte for immediately inventing divers Airs, or Melody, that are always agreeable) they will never err by making the Baſs to proceed indifferently upon all the Notes of a Key, by preferring the ſmalleſt Intervals to the greateſt, that is to ſay, by aſcending a Third, rather than to deſcend a Sixth, *&c.* and remembering that the Leading-note muſt always be followed by the Key-note, excepting in Chromatick; that you muſt make a final Cadence, before you remove into another Key, and proceed in this new Key, pretty near in the ſame Manner, as in the other, and thus from Key to Key, according to the Inſtructions in Chap. XIII. XIV. XV. XVI. XXIV. and XXV.

Again, as the Note that ends the perfect, falſe, or irregular Cadence, is to be heard upon the firſt Note, or Part of the Meaſure or Bar, you muſt compoſe a Baſs in ſuch a Manner, as this Regularity may be therein obſerved; and in Caſe at the firſt Cadence it ſhould happen otherwiſe, and that you would not alter the Air of the Baſs, you need only

to

to begin it upon another Part of the Bar, that is to ſay, that, if it was begun by the firſt Part, you may begin it by the Second or Third; or, if it was begun by the Second, you need only to begin it by the Firſt, *&c.* and, if this ſhould happen in the Middle of a Piece, you muſt then either add or leave out one or two Notes, according as the Caſe is, and obſerving that the Cadences be heard every two or four Bars; though you may treſpaſs upon this Rule when good Taſte directs you, or when you are obliged to it by the Words that you ſet to Muſick, which then are to be our Guide.

ARTICLE II.

How conſonant and diſſonant Chords, Concords, *and* Diſcords *are to be uſed.*

THE perfect Chord is to be uſed at the Beginning and at the Concluſion, and for all middle Cloſes or Cadences; it may alſo be uſed in a diatonick Progreſſion of the Baſs, as well as its Derivatives, which are the Chords of the Sixth, and Six and Four, obſerving in the like Progreſſions, that the conſonant and diſſonant Chords are as it were interweaved one into the other; ſee the Example of the Octave, Chap. XI. and that of the Sixths, Chap. XVI. You muſt alſo contrive it, that all Diſcords be prepared and reſolved according to the Rules, which do not require a great Attention, when you fully poſſeſs the Succeſſion of Chords; beſides, you already know that they ought not to be prepared after a perfect Chord to the Key-note only, or upon its Derivatives, provided that the Key doth not alter; though it might be done when the Baſs aſcends a Third, in order to deſcend a Fifth immediately afterwards.

EXAMPLE.



When the Baſs aſcends a Third, in order to deſcend a Fifth, and the Key changes, if the firſt Key be ſharp, that into which you remove is flat *A*; and on the contrary, if the firſt Key is flat, then the Second is ſharp *B*; the Strokes that go from one Note to the other, ſhew how the Diſcord is not prepared, and the Progreſſion of the upper Part in that Caſe ought to follow.

You may invert theſe fundamental Progreſſions, and uſe them with Diſcretion.

You

You ought not as yet to alter the diatonick Order of the upper Parts, unleſs it be for the better completing a Chord, or for replacing a Part above the Baſs, or in its natural Place; and you muſt in this Caſe avoid uſing two Octaves, or two Fifths, together, unleſs they be reverſed.

Thoſe Parts that aſcend or deſcend together, are to be diſpoſed by Thirds or Sixes, and as little as may be by Fourths, never by the Octave or Fifth; that is to ſay, whatever Parts make together a Third, or a Sixth, may make the like again in the following Chord, and ſo on.

When one Part aſcends or deſcends diatonically, whilſt another proceeds by a conſonant Interval, that is always good, until we give a fuller Explanation.

Remember that the Succeſſion of Chords contained in a Key is the ſame in all other Keys.

ARTICLE III.

Of major Diſcords *proceeding from the* Leading-note, *and of thoſe* Notes *on which they are uſed.*

1. THE Tritonus is never uſed but upon the fourth Note, when that Note deſcends upon the Third, or upon the Key-note.

2. The falſe Fifth is never uſed but upon the Leading-note, or ſharp Seventh, when that Note afterwards aſcends to the Key-note, or ſometimes to its Third.

3. The ſmall ſixth Major is never uſed but upon the ſecond Note of the Key; and, when it is Minor, then it is generally uſed upon the ſixth Note.

4. The ſharp Third cannot be uſed with the Seventh, making between themſelves an Interval of a Tritonus, or a falſe Fifth, but upon the Governing-note or Fifth of the Key. Theſe four Diſcords are the moſt in Uſe.

5. The extreme ſharp Seventh is never uſed but upon the Key-note, which continues upon the ſame Degree, in order to prepare and reſolve this Diſcord.

6. The extreme ſharp Fifth is never uſed but upon the Third in flat Keys.

7. The extreme ſharp Second is never uſed but only upon the ſixth Note in flat Keys, and this Note muſt afterwards deſcend.

8. The extreme flat Seventh is never uſed but upon the Leading-note, or ſharp Seventh, after which this Note is to aſcend.

9. The other Diſcords that derive from theſe two laſt, are uſed upon the ſame Notes, wherein the Chords differ from the Governing-note to the Sixth in flat Keys only.

Some-

Sometimes the Tritonus happens upon another Note than the Fourth, and the falſe Fifth upon another Note than the Leading-note; but then, and in that Caſe, thoſe Intervals are no longer the Object of the Chord, they ſerving only as an Accompaniment; and it is the Modulation that cauſes that Alteration in the ſame Manner, as in the Progreſſion of Sevenths, where ſome are altered, and are not in their true and juſt Proportion; therefore you muſt never take any Notice of this Alteration, when you know the Chord that ought to be uſed, and the Key you are in; for it is the ſucceſſive Degrees of a natural Voice, contained in the Compaſs of the Octave of the Key, or Mode that you are in, that deeide the Juſtneſs, or the Alteration of an Interval that makes a Part of the Chord.

ARTICLE IV.

Of minor Diſcords.

1. THE eleventh Heteroclite, otherwiſe called the Fourth, may be uſed upon all ſuch Notes as bear the perfect Chord, or the Seventh, provided that theſe laſt do immediately follow, ſaving out of this Rule the firſt and laſt Note of a Piece; and in this Manner it will always be found prepared by obſerving two Things.

Firſt, That if you fall upon a perfect Chord, after one of its Derivatives, theſe two Chords being but the ſame, the Eleventh cannot then be heard.

The Second is, To give always the Sixth to the Note that aſcends a Third upon that on which you take the Eleventh.

2. The Seventh, where the Diſcord major is not heard, chuſes to be prepared by the Octave, by the Fifth, by the Sixth, by the Third, and even by the Fourth, which is a Concord, or a conſonant Note, proceeding from the Chord of the Sixth and Fourth to a Governing-note of a Key, according to the different Progreſſions of the Baſs.

3. The Ninth muſt always be prepared by the Third, or by the Fifth, according to the Progreſſion of the Baſs; it may alſo be prepared by the falſe Fifth.

4. The Eleventh muſt likewiſe be prepared by the Fifth, and ſometimes by the Seventh, but this ſparingly; when it is heteroclite, it may be prepared by all the Concords, or conſonant Notes, and even by the Seventh, and by the falſe Fifth.

5. The Second which is prepared in the Baſs, may be preceded in the Treble by any one of the Concords, whilſt the Baſs remains upon the ſame Degree.

To

To conclude, all Diſcords are to be reſolved, as hath been ſaid; you may leave out of the diſſonant Chord one of the two Sounds that create between themſelves the Diſcord, and only take the perfect Chord, or one of its Derivatives.

ARTICLE V.

Of thoſe Concords, *or* conſonant Notes, *that are to be preferred, when they are to be doubled.*

WE have only to take the Conſonants in their Order of Perfection, thus, the Octave, the Fifth, the Fourth, the Third, and the Sixth, in order to know that the Octave is to be preferred to the Fifth, and ſo on; obſerving that it is already a Replicate, and that, in the conſonant Chord of the Sixth, the Octave to the Third, or to the Sixth, is as proper, and as good, as that of the Baſs.

ARTICLE VI.

Of Meaſure, *or* Time.

MUSICK without a Movement loſes all its Grace; therefore it is not enough to apply to the Compoſition of Chords only, but you muſt alſo endeavour to give to each Part a certain Movement, wherein may be diſtinguiſhed a Cæſure, a Section, a Cadence, a Syllable, of the Length of a Breve, and the Places where the Diſcord is to be uſed; the Whole to be made ſenſible and obſervable, immediately upon the firſt Part of the Bar. (ſee Chap. I.)

ARTICLE VII.

Of Syncopation, *or of a Driving-note.*

IN order to follow the natural Order of the Meaſure, it muſt be ſo contrived, that the Value of each Note do begin and end, within the Space of each Part or Diviſion of the Bar; yet a Note that begins immediately upon the accented Part of the Bar, may remain upon the ſame Degree, as long as Taſte will permit, whether the Sound be laſting or not; but as ſoon as a Note begins upon the unaccented Part of the Bar, and one half of its Value is heard upon the firſt Part or Diviſion of the next Bar, that cauſes a Shock to the Ear, and, in that Caſe, that Note is ſaid to be ſyncoped, and is called a Driving-note. And there are four

four ſeveral Ways of uſing it; the firſt Way is when the Note is divided by the Bar into two equal Parts, thus,



The ſecond Way is, when two Notes together of an equal Value, and upon the ſame Space or Degree, are bound by a Semicircle thus ⁀, or ⏑, which ſhews that the Sound of thoſe two Notes is to be laſting.

EXAMPLE.



The third Way is when a Note is preceded by another, which is but of the Value of a Moiety, or half of one Part of the Bar, or when it is preceded by a Character which denotes a Reſt of the like Value, ſuppoſing that this Note ſo preceded anticipates upon the next following Part of the Bar.

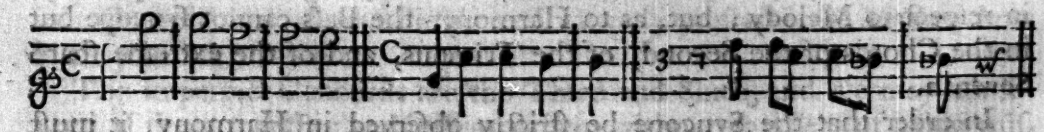
EXAMPLE.



The Notes *A, B, C, D, F, G, H, J,* are ſyncoped.

The fourth Way is when two Notes are repeated on the ſame Degree of an equal Value, the firſt whereof begins upon the unaccented Part of the Bar, and the ſecond upon the accented Part, without binding them, whether it be for the Sake of the Words, or for giving a quicker Movement to the Air.

EXAMPLE.



In order that a Note be ſyncoped, it muſt not only begin on the unaccented Part of the Bar, or upon the ſecond Half of the firſt Diviſion; but it muſt alſo be contrived, that its Value may be divided into two

equal Parts, the one in the firſt Part of the Bar, and the other in the next following; and, inſtead of making Uſe but of one Note, you may make Uſe of two Notes, each repreſenting one Half, or Moiety of the Note ſyncoped, being at Liberty to repeat them, or to continue the Sound, by binding them with a Semicircle, or Slur, which cauſes them to be expreſſed as one Note, the Value of which will be equal to thoſe two Notes.

Theſe are the various Ways of Syncopation, and are uſed as well in Harmony as in Melody: in Harmony, by cauſing the Diſcords to be prepared; and in Melody, in order to render the Air more expreſſive, without altering the Species of the Interval, in one or the other Note of the Syncope, or in the ſame Note ſo ſyncoped.

EXAMPLE.



The Figures that denote Concords or conſonant Notes only, thus, 3, 6, *&c.* ſhew that the Syncope is uſed for the Sake of the Melody or Air only; and thoſe that denote a Diſcord, ſhew that the Syncope is uſed for Harmony.

The Baſs may ſyncope as well as the Treble, together, or ſeparately, in reſpect to Melody; but, as to Harmony, the Baſs cannot ſyncope but in the Chords of the Second, of the Tritonus, and of the extreme ſharp Seventh.

In order that the Syncope be ſtrictly obſerved in Harmony, it muſt be contrived that the Value of the Note or Concord that prepares and reſolves, and the Diſcord prepared, be equal, as much as can be; this ſuffers an Exception but in Triple Time, where the two laſt Parts or Divi-

Diviſions of the Bar are unaccented, ſo that the Concord which prepares and reſolves the Diſcord, may, in that Caſe, contain double or one half of the Value of the Diſcord prepared.

When there happen ſeveral Diſcords together, it is but the Firſt that is ſubject to the Rule of being prepared on the unaccented Part of the Bar, and to be heard on the accented Part.

In Common Time, where there are two equal Notes in a Bar, the Firſt is accented, and the Second is unaccented; and, when there are four Parts or Notes in a Bar, the Firſt and the Third are accented, and the Second and the Fourth are unaccented.

In Triple Time, where there are three Parts or Notes in a Bar, the Firſt only of the three is accented, and the other Two are unaccented.

As ſoon as a Diſcord can be prepared, the Syncope no longer ſubſiſts, and then a diatonick Progreſſion from the Concord that precedes the Diſcord, until the Concord that reſolves it, ought to be followed; though this is not to ſerve as a general Rule, eſpecially in regard to the Seventh, the falſe Fifth, and all major Diſcords.

CHAP. XXXVI.

Of Compoſition *in two Parts.*

THE leſs the Parts are in a Piece of Muſick, the ſtricter are the Rules to be obſerved; ſo that certain Licences allowed in four Parts may become Faults, when the Parts are leſſened.

1. We muſt now diſtinguiſh the conſonant Notes, or Concords, in perfect and imperfect.

The perfect Concords are the Octave and the Fifth, it not being herein permitted to make two Octaves, or two Fifths, together, even though they ſhould be reverſed.

The Fourth is alſo a perfect Concord, but, as it is but ſeldom uſed in a Compoſition of two Parts, we ſhall only preſcribe the Manner how it may be uſed.

The imperfect Concords are the Third and Sixth, and we may uſe ſeveral of them together and intermix them without any Fear of being miſtaken, provided that we do not go out of true Modulation.

If we ſkip from a Third to a Sixth, or from a Sixth to a Third, and the Progreſſion of the Parts is conſonant, then the Parts ought to move

in a contrary Direction, the one aſcending at the ſame Time that the other deſcends.

It is proper to ſkip, as much as may be, from a perfect Concord to an imperfect, and *vice verſa*.

One cannot well ſkip from a perfect Concord to an imperfect and *vice verſa*, but when one of the Parts proceeds diatonically, and the other by a conſonant Interval; and, in that Caſe, it is very proper that the contrary Motion be obſerved.

EXAMPLE.

Of a Sequence, *or Succeſſion of perfect* Concords.



All other Progreſſions of two perfect Concords immediately following are not proper.

Thoſe Bars marked with the Letter *A* are alike, as well as thoſe with a *B*.

2. You may make a Part to move by as many conſonant Intervals as you think proper, whilſt the other Part remains upon the ſame Degree, provided there be a Concordance betwixt the two Parts.

3. All Paſſages or Skips from the Octave to the Third, from the Fifth to the Third and to the Sixth, from the Sixth to the Third, and from the Third to the Sixth, are proper.

4. The Paſſages or Skips from the Octave to the Fifth are proper, provided that the contrary Motion be obſerved; yet that, where the Baſs deſcends diatonically, is not proper.

5. Thoſe

5. Thoſe of the Octave to the Fifth are proper, provided that the Progreſſion of the Parts be contrary, when the Parts make each a conſonant Interval, though all is proper, when the Baſs deſcends a Third.

6. Thoſe of the Sixth to the Octave are proper, excepting when the Baſs aſcends diatonically, when the upper Part deſcends in the like Manner, or when each of the Parts makes a conſonant Interval.

7. Thoſe of the Sixth to the Fifth are proper, excepting when the upper Part aſcends diatonically, when the Baſs deſcends in the like Manner, or when each Part makes a conſonant Interval.

8. Thoſe of the Fifth to the Octave are proper, excepting when the Baſs aſcends diatonically, or when each of the Parts makes a conſonant Interval.

9. Thoſe of the Third to the Octave are proper, excepting when the Baſs deſcends diatonically, and obſerving, at the ſame Time, a contrary Direction, when the Baſs aſcends a Fifth.

10. Thoſe of the Third to the Fifth are alſo proper, provided that the Parts move by a contrary Direction at thoſe Places where the Baſs aſcends a Second, a Third, and a Fourth; and even one muſt rather make it aſcend a Fourth than deſcend a Fifth, otherwiſe the Progreſſion would not be proper.

11. As to the Fourth, here follows an Example of all the Concords that may precede or follow it.

EXAMPLE.



The Guides ſhew the ſeveral Concords, and even the Diſcords that may follow the Fourth; the Figures that are betwixt the Parts ſhew the like; and thoſe under and over the Baſs ſhew the Chords to be uſed in this Caſe.

Take Notice, that the Guides, in the Examples *A* and *B*, denote two different Chords, that of the Tritonus, or that of the great Sixth; the one cannot be uſed, whilſt the other takes Place.

All other Progreſſions than thoſe we have preſcribed, are not proper, and obſerve that they are grounded upon the Preference that ought naturally

rally

rally to be given to the ſmalleſt Intervals; that is to ſay, that as to aſcend a Sixth, or deſcend a Third, is the ſame Thing; the Progreſſion of a Third deſcending ought to be preferred; ſo of the other Progreſſions that bear a like Relation, excepting when Taſte requires the contrary, to ſuch Paſſages where you find that our Rules are not be infringed.

Theſe Rules will equally hold good for all Keys, whether the Third, or the Sixth, be flat or ſharp.

The other Rules that concern four Parts, as well in reſpect to the natural Progreſſion of ſharp and flat Thirds, as of Diſcords, are to be equally obſerved.

When once a Knowledge of true Modulation hath been attained to, all theſe Rules are naturally obſerved, without burthening the Memory, or Mind.

CHAP. XXXVII.

Of falſe Relations.

IN order to avoid falſe Relations in the Progreſſion of a ſingle Part, you need only to make it proceed by diatonick or conſonant Intervals, thoſe of the falſe Fifth, the extreme flat Seventh, and the extreme flat Fourth, being permitted and allowed in deſcending, but not aſcending; yet, true Modulation being obſerved, we may make Uſe of all the known Intervals, provided they do not exceed the Compaſs of the Octave, nevertheleſs with a little more Circumſpection, in regard to thoſe that we have not named, than to the others; ſome Authors make Uſe of the extreme flat Third in deſcending, as from $E\flat$, to $C\sharp$, which is left to the Diſcretion of Compoſers.

As to falſe Relations between two Parts, you can hardly fall into that Error, when you are thorough Maſter of Modulation.

EXAMPLE.



You

You ſee by this Example, that the Notes at *A* repreſent a ſharp Key, and that the Notes at *B* repreſent a flat Key; ſo that you cannot modulate in one Key half Major and half Minor, nor go from the Major to the Minor upon the ſame Key-note, but after a perfect Cadence, and even this is not to be done without Judgment; ſo that true Modulation puts us above theſe Rules, which are almoſt uſeleſs, when we have attained to a perfect Knowledge of it.

CHAP. XXXVIII.

Of the Manner of compoſing a Treble, *or an Air to a* Baſs.

IN order to compoſe a Treble or an Air to a Baſs, you muſt at firſt only compoſe it in that Key that you know the Modulation of; and when you alſo know the Succeſſion of Concords and Diſcords (the Manner of preparing and reſolving which hath been fully explained) it will not be difficult to compoſe, without any Fault, a Treble, or an Air over a Baſs.

Nevertheleſs, in order to give a greater Scope to one's Genius, when you know the Chord that each Note is to bear, you may chuſe one of the Sounds in each Chord, in order to compoſe an Air or a Treble at your Pleaſure. Thus in the perfect Chord, you may chuſe the Third, the Fifth, or the Octave; and, in that of the Seventh, you may chuſe it among the others, if you can, for you cannot chuſe the Seventh, unleſs it be prepared, excepting when the Baſs aſcends a Third, or a Fifth, whilſt the Treble deſcends diatonically, or aſcends and deſcends afterwards in a diatonick Manner (ſee the Example at Chap. XIX.) If even the Seventh could not be reſolved by deſcending diatonically upon a Concord to the next following Chord, you muſt either not uſe it, or alter the Baſs, except you find that the Notes of the Baſs belonged to the Chord of that Seventh, and a Note followed afterwards, whereby that Seventh could be reſolved; and in that Caſe the Seventh before its Reſolution always remains upon the ſame Degree, provided that one of thoſe Notes contained in the ſame Chord, and which is found in the Continuation of the Baſs, doth not make an Octave with that Seventh, for otherwiſe you would be obliged to make the Seventh deſcend a Third; and, making this laſt Note afterwards to aſcend upon the Concord that ought naturally to follow that Seventh, one might alſo, in the like Caſe, make the Seventh to fall upon the Leading-note, ſuppoſing that this Leading-note be a Part of the ſame Chord, ſo that that Note on which

we may deſcend a Third after the Seventh, will make the Sixth to that which in the Baſs will make the Octave to that Seventh, and the Leading-note will then make the Tritonus.

EXAMPLE.



A, I begin by the Fifth, though I might have begun by the Octave, or by the Third; but it is better to begin in this Manner, in order that the Seventh may be heard unprepared, as we have juſt now ſaid.

B, the Seventh, remains upon the ſame Degree until *C*, where its Octave appears in the Baſs; and in that Caſe I make it deſcend a Third, in order afterwards to aſcend upon the Concord that ought naturally to have reſolved it, though, abſolutely ſpeaking, I might have made it to deſcend upon the Guide ut.

D, the Seventh, is here prepared by the Third, and remains until *F*, where its Octave appears in the Baſs; and in that Caſe I can make it deſcend upon the Leading-note *F*, which is a Part of the ſame Chord.

It is eaſily perceived that a Seventh may remain upon the ſame Degree, whilſt the Baſs makes divers Intervals, becauſe thoſe Intervals muſt make the Third, the Fifth, the falſe Fifth, or the Octave to that Seventh; or that the Seventh makes the Third, the Fifth, or the falſe Fifth to one of thoſe Notes in the Baſs. The ſame Thing may be obſerved in all the other Diſcords, if you reduce them to their fundamental Note; if not, as the Bounds and Limits of the Progreſſion of Concords and Diſcords are known, you cannot be miſtaken.

If a Note may remain upon the ſame Degree in the Treble, whilſt the Baſs proceeds through all the Intervals contained in the ſame Chord, as we have juſt now ſhewn it; ſo likewiſe a Note in the Baſs may remain upon the ſame Degree, whilſt the Treble goes through all the Intervals contained in the Chord to that ſame Note in the Baſs.

If the ſame Note in the Baſs can carry different Chords, and the Third, the Fifth, the Sixth, *&c.* be found in each Chord, we may cauſe them to be heard indifferently in one or the other Chord.

When

When you compoſe only in two Parts, the Treble ought always to end by the Octave, ſeldom by the Third, and never by the Fifth.

Here follows a general Example.

General **EXAMPLE.**



Continued.



The upper Part, which we have compoſed only to the continued Baſs, is full of Faults with reſpect to the fundamental Baſs; not that they are Faults againſt the fundamental Harmony, but only in reſpect to the Progreſſion of the Parts; the fundamental Baſs having been put only as a Proof of the perfect Harmony, and from which are choſen thoſe Notes that are proper and ſuitable to the Air.

A, I ſkip at Pleaſure through all the Notes of the Chord: From the Fifth, I go to the Sixth *B*, though I might have kept upon the Fourth without altering the Fifth that precedes, by reaſon that this Fourth is a Part of the Chord of the ſmall Sixth *B*: I could have gone alſo to the Third.

B, *C*, *D*, *E*, I take four Sixths following, becauſe they are Part of the Chords, though I might have choſen any one of the other Intervals contained in each of thoſe Chords.

F, *G*, inſtead of going from the Leading-note to the Key-note, I go to its Third, becauſe that is not againſt the Rules of conſonant Progreſſion; and, at the ſame Time, that Third repreſents the Key-note, and makes a Part of its Chord.

H, I take the Fourth, which makes a Part of the Chord of the Second: I proceed afterwards to the Sixth *I*, and I fall upon the Second, which is a Part of the Chord of the Tritonus *K*.

The Sixth, which I afterwards take at *L*, prepares the Seventh at *M*, which is reſolved by deſcending upon the Sixth *N*; this Sixth, which is the Leading-note, aſcending afterwards upon the Key-note *O*: I afterwards proceed upon the Third to that ſame Key-note *P*, in order to prepare the Second *Q*.

The

The Seconds that are prepared and reſolved in the Baſs *P*, *Q*, *R*, *S*, *T*, are preceded in the Treble by the Third at *P*, and by the Sixth at *R*; they might equally have been preceded by the Octave, the Fifth, or the Fourth, becauſe the Second may be preceded and followed by any of the conſonant Notes contained in the Chord; and at *T* you will find it followed by the Fourth, which makes a Part of the Chord of the ſmall Sixth; though it is to be underſtood, in the like Caſe, that the limited Progreſſion of the Baſs doth not alter.

As the Third is the moſt proper Concord to prepare and reſolve the Second, it is proper to uſe it in that Caſe, as often as may be: The Fourth, which we have placed in its Stead at *T*, and which creates a Diſcord with it, being to fall upon the Note which that Third ought to have deſcended, if it had taken Place with that Fourth, as we ſhew it at *V*; for we are to take it for a general Rule, that when, in Lieu of the Note which ought naturally to reſolve the Diſcord in the Treble, we place or ſubſtitute, in its Stead, another Note that makes with it a Seventh or a Second; in that Caſe we muſt make that Note, ſo ſubſtituted, to proceed upon the Note that ought to have followed that Note which doth not appear, and which would have made a minor Diſcord with the Note ſubſtituted; which may happen in the Chord of the ſmall Sixth, betwixt the Third and the Fourth; and in thoſe of the great Sixth and falſe Fifth, betwixt the Fifth and the Sixth; ſo that if, in thoſe Chords, the Third or the Fifth is uſed, in order to reſolve the Diſcord, and if they are afterwards to deſcend diatonically, conſequently, the Fourth or the Sixth, which are the Notes ſubſtituted, are to paſs to or fall upon thoſe Notes that ought naturally to have followed that Third, or that Fifth.

You will find in the other Parts of the Example a Connexion of all that we have ſaid, obſerving that the Key changes at *m*, at which Place we give the Seventh to the Key-note, inſtead of making its Leading-note to aſcend upon its Octave, which then becomes its Seventh; this Key-note becoming a fourth Note, by the Chords of the great Sixth and of the Tritonus, at *n* and *o*; after which we return into the Key of *C* at *Y*, by Means of the conſonant Progreſſion of the Baſs which ends at *V*, and by which we know that the Key-note is *C*; and which obliges us to prepare this Key by leaving out the Sharp to *F*, after which the Flat againſt the Note *B*, in the continued Baſs, denotes the Key of *F*; and afterwards the Key of *C* is denoted by the ♮ Natural placed againſt the Note *B*.

Theſe Obſervations, in reſpect to the continued Baſs, may more clearly appear by comparing, one after another, the upper Part and the continued Baſs, with the fundamental Baſs; where you will find that out

of each perfect Chord, or of the Seventh, which the fundamental Baſs bears, the Third, the Fifth, the Octave, or the Seventh is choſen for the continued Baſs and for the upper Part, by giving to thoſe two Parts a Progreſſion according to our foregoing Rules. Obſerve, that when the Progreſſion of the continued Baſs is diatonick, as between *G*, *H*, *I*, *K*, *L*, &c. the upper Part is often like unto that of the fundamental Baſs: From hence we conclude, that the conſonant Progreſſion of one Part oftentimes obliges the other to follow a diatonick Progreſſion, in like Manner that a diatonick Progreſſion of one Part often obliges the other to follow a conſonant Progreſſion.

CHAP. XXXIX.

Of figurative Melody, or of Suppoſition and paſſing Notes.

WE call figurative Melody what hath been hitherto called Suppoſition; and herein conſiſt the Rules of this figurative Melody.

It being of an abſolute Neceſſity that a Perfection of the Harmony be heard and manifeſted upon every Part of the Meaſure or Bar, we may, betwixt one Part of the Bar and the next, paſs as many Notes as Fancy and Taſte will permit.

ARTICLE I.

Of figurative Melody by conſonant Intervals.

IN order to paſs ſeveral Notes betwixt each Part of the Bar by conſonant Intervals, we can make Uſe but of thoſe Notes that are compriſed in the Chord to the firſt Part of the Bar, in order to fall afterwards upon a Note of the Chord to the next Part of the Bar, and ſo on.

EXAM-

EXAMPLE

Of a figurative Treble.



You ſee in the Treble that all the Notes paſs upon thoſe Sounds that are ſuitable to the Chord figured in the Baſs.

EXAMPLE

Of a figurative Baſs.



Continued.

Continued.



The Figures that are under the Notes of the figurative Baſs, ſhew the Intervals they make with the fundamental Baſs; and thoſe that are over, ſhew the Chords that thoſe Notes bear in the like Caſe.

In order to make a figurative Baſs, you may begin by compoſing only a fundamental Baſs, over which you will compoſe a figurative Baſs pretty near in the ſame Manner as a figurative Treble, obſerving to uſe as much as may be the fundamental Sounds of the fundamental Baſs, eſpecially in the firſt Part of the Bar.

You muſt always make the upper Part to agree with that which is to be heard with it; and, if this upper Part was to be heard with the two Baſſes, it muſt in that Caſe be compoſed according to the Rules, in reſpect to one and the other of thoſe Baſſes; and, in that Caſe, the upper Part ought to be altered at *C*, *D*, where it makes two Fifths with the fundamental Baſs, and place, in its Stead, the Notes marked by the Guides ww.

You may alſo compoſe a figurative Baſs firſt, and place under it a fundamental Baſs intirely, according to the Rules preſcribed for the Progreſſion of this laſt Baſs; afterwards you may compoſe a Treble more or leſs figurative than that ſame figurative Baſs.

You muſt ſeek for Variety, by avoiding repeating too often the ſame Paſſages; and you are at Liberty either to figurate, or not to figurate, all the Parts of a Bar; ſometimes you may figurate only one Half, ſometimes in the Baſs, at other Times in the Treble, or both together according to the Rules.

EXAM-

EXAMPLE.



You may make one of the Parts to begin firſt, either for a Half, or three Fourths of a Bar, even for one or two Bars; ſo of the other Parts, in Caſe there be more than two.

You may begin by whatever Part of the Bar you think proper, and you may cauſe one of the Parts to reſt for a While; but, if it ſhould be the Baſs, it can be but for a Bar or two at moſt, for the continued Baſs muſt always be underſtood, though you ſhould be willing that one Part only ſhould be heard.

A Dot placed after a Note is to be deemed as the ſame Note, and is generally concordant with the other Parts, by reaſon of its being commonly uſed upon the accented Part of the Bar.

ARTICLE II.

Of figurative Melody by diatonick Intervals.

YOU may paſs as many Notes as you pleaſe betwixt each Part of the Meaſure or Bar, and, if they proceed by diatonick Intervals, it matters not whether they be of thoſe compriſed in the Chord, provided that the firſt be one of the Notes of the Chord; but if, after ſeveral Notes in a like Progreſſion, you ſhould proceed by a conſonant Interval from the laſt Note to the firſt Note of the ſubſequent Part of the Bar, then this laſt Note muſt alſo be compriſed in the Chord.

If

If the Parts of the Bar be of a ſlow Movement, ſo that they may be divided into two equal Parts, you will always do well to divide theſe paſſing Notes into an equal Value, obſerving that the firſt Note of each Diviſion, or Part of the Bar, be of thoſe compriſed in the Chord.

Taſte obliges us ſometimes to deviate from this Rule in reſpect that, in a diatonick Progreſſion, the firſt Note of the Diviſion, or Part of the Bar, is not always compriſed in the Chord that ought to be heard; but you may obſerve that this firſt Note is only then admitted as a paſſing Note to the very next, which makes a Part of the Chord, before its Time or Value is expired.

EXAMPLE.



This

This Meaſure, or Time, though in two Parts, is divided almoſt throughout into four Parts, and you may ſee that the Firſt of the two Crotchets is always compriſed in the Chord.

In the Part *A*, the Firſt of the two laſt Crotchets is not compriſed in the Chord, by reaſon that the Melody proceeds diatonically from one Part of the Bar to the other, and the two firſt Crotchets, which do not follow this Progreſſion, are compriſed in the Chord.

Each Note in the Part of the Bar *B* is to bear a Chord, by dividing the Time into four; by reaſon that, as ſoon as the Key-note appears after its Leading-note, it muſt bear its natural Chord: If that ſame Key-note appeared immediately afterwards in the following Bar, and that the Melody reſted there, the Time, or Part of the Bar *B*, ought not to be divided; but the Melody which reſts upon the Fifth or Governing-note, creates, as it were, in that Caſe, an irregular Cadence, from the laſt Crotchet, at the Time *D*, to the ſubſequent and next Note.

The firſt and third Crotchets of the Time *C* are not of the ſame Chord, but paſs to the ſecond and fourth Crotchets, which are Part of the Chord; for it was abſolutely neceſſary that this laſt Crotchet ſhould be compriſed in the Chord, ſince it paſſes from one Part of the Bar to the other by a conſonant Interval: You will find the like Paſſages at *F* and *D*.

The Dot at *D* repreſents the preceding Note, and the Chord of the Tritonus, figured over it, keeps on until the Expiration of the Dot, ſo that the Tritonus is reſolved but upon the next following Part of the Bar.

Thus we have endeavoured to explain what hath hitherto appeared but under very confuſed, obſcure, and abſtracted Rules; and it is by Means of this Facility and Liberty of figurative Melody, and by inverting the Chords, that proceeds that incomprehenſible Variety in Muſick.

CHAP. XL.

Of the Manner of compoſing a fundamental Baſs *to a* Treble.

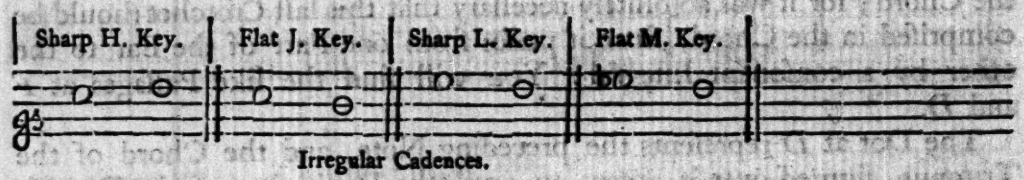
THE fundamental Baſs is a ſure Method for finding that which is proper to a Treble already compoſed, eſpecially for thoſe Perſons who have not a natural Genius or Taſte to feel, as it were, that Baſs at the ſame Time that the Treble is compoſed; for every Melody or Air hath its natural Baſs; and, for ever ſo little that we are ſenſible of a perfect Harmony, we naturally ſing the Baſs to all Cadences, when we

hear the upper Part, which is ſufficient to know the Key we ſing in; and thus from one Cadence to another, whether it be a perfect or an irregular Cadence, for there is no Difference in the Treble betwixt the falſe or flying Cadence and the perfect; we know the Alteration of the Keys; and the fundamental Baſs (which bears only the perfect Chord and of the Seventh) will more readily ſhew it.

EXAMPLE

Of the different Progreſſions of a Treble *in* Cadences.





All theſe Cadences are in the Key of *C* only, though they bear an Affinity to other Keys.

The perfect Cadence *A* aſcends from the Leading-note to the Key-note, in ſharp and flat Keys, although it might have aſcended from the ſecond Note to the third, in flat Keys, according to the Example *F*.

The perfect Cadence *B* deſcends from the ſecond Note to the Key-note, in ſharp and flat Keys, though in flat Keys it might have deſcended from the fourth Note to the third, according to the Example *G*; ſo that the ſharp Key of *C* and the flat of *A* have a great Relation one to the other in theſe two firſt Cadences; and theſe two Cadences may equally take Place as well in a ſharp as a flat Key, where the Diſtance is but of a flat Third, as from *C* to *A*, from *F* to *D*, from *G* to *E*, &c.

The Cadences *C*, *D*, *F*, *G*, which are arbitrary between the perfect and irregular, are not diſtinguiſhed but by the Progreſſion given to the Baſs, either by aſcending a Fourth upon the Key-note, in order to make a perfect Cadence, or by deſcending a Fourth upon that ſame Note, or upon the Governing-note, in order to make an irregular Cadence: When we ſay *or upon the Governing-note*, it is by ſuppoſing that theſe Cadences can repreſent another Key than that of *C*; for thoſe at *C* and

at

at *D* may be taken for irregular Cadences in the Key of *D*, and that at *D* may be alſo taken for an irregular Cadence in the Key of *F*; thoſe at *F* and *G* may be taken for perfect in the Key of *E*♭; but the true irregular Cadences, upon the Governing-note to *C*, are thoſe in the Examples *H*, *J*, *L*, *M*, although the Example *H* may repreſent a perfect Cadence, or an irregular, in the Key of *B*♭; that at *J* may repreſent an irregular in the flat Key of *A*; that at *L* may repreſent a perfect Cadence in the Key of *D*, and, finally, that at *M* may repreſent an irregular in the ſharp Key of *B*♭, in the flat Key of *G*, and in one and other of *E*♭. The Uſe that may be gathered from theſe arbitrary Cadences in the Treble, is this:

1. You muſt compoſe your upper Part, or Treble, but in the ſharp Key of *C*, or in the flat Key of *D*.

Suppoſing that the other Keys are not ſo familiar to you, and in order to know whether this upper Part is truly compoſed in one of thoſe two Keys, as you cannot begin it but by the Octave, the Third, or the Fifth, you will obſerve where the firſt Cadence happens, which commonly is at the ſecond or fourth Bar; ſo that having begun by *C*, *E*, or *G*, which are the Octave, the Third, and the Fifth to *C*, if your firſt Cadence falls upon *D*, you will not therefore be in the Key of *D*; for, if it was, you ſhould have then begun by *D*, *F*, or *A*, which are the Octave, the Third, and the Fifth to *D*.

Again, if you are obliged to add ſome ♯ or ſome ♭ to the Notes for the Sake of the Melody or Air, theſe Signs will ſhew you the Key at once, according to the Explanation we have given of it in Chap. XXIV. and XXV; for, if you had begun by *C*, this *C* makes as well the flat Third to *A* and the Fifth to *F*, as it makes the Octave to *C*; and it can be but by ſome ♯ or ♭, and alſo by the Cadences, that we can diſtinguiſh the Key; though, if the Air be compoſed in a natural Manner, the laſt Note will ſhew it, for it ought naturally to be the Key-note.

2. As ſoon as you are certain of the Key you compoſe in, you muſt uſe all the Cadences that are proper to it; and, when there happen ſome that are foreign, you muſt then have Recourſe to the above Example, obſerving what follows:

1. The upper Part muſt always make the Third, the Fifth, the Octave, or the Seventh to the fundamental Baſs.

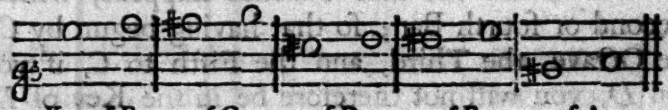
2. In the fundamental Baſs the Preference muſt be given to the Progreſſions that are the moſt perfect; ſo that the Fifth in deſcending is to be preferred to that of the Fourth, this Laſt to that of the Third, and this to that of the Seventh, obſerving that to aſcend a Second is the ſame as to deſcend a Seventh, *&c.*

If the upper Part could not agree with the Baſs by making it deſcend a Fifth, you muſt then ſeek this Chord in a Progreſſion of a Fourth, a Third, or a Seventh, preferring the moſt perfect.

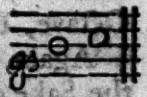
3. If you intend to follow the Stile of the fundamental Baſs, you muſt not figurate the Treble, becauſe the figurative Melody doth but puzzle Beginners; ſo that in that Caſe every Note ought to be of the Value of one Part of the Bar.

4. You muſt at firſt apply only in compoſing Airs of Character, ſuch as Gavots, Courants, *&c.* becauſe the Cadences happen almoſt every two Bars.

5. If in your Airs you ſhould perceive ſame Cadences foreign to the Key, you muſt obſerve whether they end the Melody or not; if they do, then the Key changes generally to the fifth, the third, the fourth, or the ſixth Note of the Key you quit; which may be known by comparing thoſe Cadences with the preceding Example, wherein you will find that, if one of theſe Cadences ends

Thus,  it repreſents a per-

Key of F, of G, of D, of E, of A,

fect Cadence in one of thoſe Keys, in the ſame Manner as this  repreſents a perfect Cadence in the Key of *C*; ſo of the other Cadences that bear a like Relation; but, if the Melody is not abſolutely ended, you muſt let the Baſs follow its natural Road, by preferring (as we have ſaid) the more perfect Progreſſions as much as poſſible.

6. Whilſt the upper Part makes the Third, the Fifth, or Octave to a Note already placed in the Baſs, you may let this Note remain without altering it, unleſs you diſcovered that it could be done without interrupting the natural Progreſſion of the Baſs; and, in that Caſe, Variety (which is one of the principal Beauties in Harmony) requires it.

7. As the firſt Part of the Bar is the chief or principal, if you ſhould perceive that the Note in the Baſs, which could have been placed in another Part of the Bar, agrees with the firſt Part that precedes or follows it, it will be better either to advance or poſtpone this Note, in order that it may be heard upon the firſt Part of the Bar, obſerving two Things: Firſt, that, if the Note that follows the firſt Part of the Bar can be uſed in this firſt Part, it is then that you muſt uſe, in this firſt Part, that Note which you intended to place after it: The Second is, that if the Note which you place in the unaccented Part of the Bar is the ſame as that which is heard in the next Part, without being able

to place one or more Notes betwixt them, it will be better to leave in the Baſs that Note that was heard in the firſt preceding Part, if poſſible; otherwiſe you muſt ſeek for another that is not the ſame as that which is to appear in the very next ſucceeding Part.

EXAMPLE.



The Example *H* is the beſt, by reaſon that, as the Note which is heard in the ſecond Part of the ſecond Bar might ſerve in the firſt Part of the ſame Bar, it ought to be preferred.

Another *EXAMPLE.*



I can keep upon the ſame Note of the Baſs in the firſt Bar of the Example *A*, though I might alter it as in the Example *B*, becauſe I can place another Note betwixt that of the ſecond Part of the firſt Bar and that of the firſt Part of the ſecond Bar; whereas in the Example *C* and *F* I am not to make Uſe of the ſecond Note of the firſt Bar in the Baſs, becauſe it ought to be heard immediately upon the firſt Part of the next Bar; ſo that I make Uſe of the Note that hath already been heard in the firſt Part of the Bar *D*, becauſe it agrees with the ſecond Part;

and

and I chuſe another at *G*, becauſe the ſame firſt Note cannot be concordant in this Place with the ſecond Part.

8. It is oftentimes neceſſary to divide a Note in the Treble into two equal Parts, in order that two different Notes in the Baſs may be heard and may agree with that ſame Note in the upper Part; and this is done for the better preſerving the conſonant Progreſſion of the Baſs, and that the moſt perfect Progreſſion may be heard betwixt theſe two Notes of the Baſs and the next.

EXAMPLE.



This Diviſion is alſo uſed, in order that the moſt ſuitable Notes to the Key may be heard on the principal Parts of the fundamental Baſs; which Notes are the Key-note, its Fifth, or Governing-note, its Fourth, its Sixth, and ſometimes its Second; and thus, by Order of Perfection, its Third is ſeldom uſed, and never its Seventh, in whatever Part of the Bar they happen to be; for, when it cannot be avoided, it is certain that the Key changes, as may be known by ſome ♯ or ♭, or by ſome foreign Cadences.

9. The principal Parts of the Meaſure or Bar are thoſe where the firſt Diſcord is to be heard, when it is prepared; for, if there be found ſeveral Diſcords following, you muſt only take Notice of the Firſt; and a Diſcord unprepared cannot be uſed but in a diatonick Progreſſion of the upper Part, by deſcending three Degrees, or by aſcending and deſcending immediately afterwards, whilſt the Baſs aſcends a Third, or a Fifth, in order afterwards to deſcend a Fifth; and then the Diſcord is found in the Middle of thoſe three Degrees.

EXAM-

EXAMPLE.

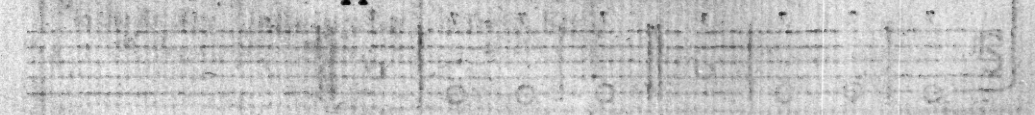


Inſtead of making the Baſs to aſcend a Fifth in the firſt Bar of the Example, you may only make it aſcend a Fourth, in which Caſe the Diſcord will not appear; and it is by this Manner that you may tranſpoſe a perfect Cadence into an irregular and an irregular into a perfect; ſee the Notes *A B*, where another Note may be placed upon the Guide in Lieu of that marked with an *A:* The Notes *A B* making a perfect Cadence, and the Note *A*, placed in the Room of the Guide, making an irregular Cadence with the Note *B*.

The Guides, placed over the firſt Note of the Bar, ſhew the Progreſſion that the Baſs might alſo follow on the like Occaſion, by putting this firſt Note in the Place of either of the Guides.

You muſt remember that there is no other Diſcord but the Seventh in reſpect to the fundamental Baſs, and that the other Diſcords ariſe by its being inverted, that is to ſay, by chuſing for Baſs one of the Notes that make up the Chord of the Seventh, which the fundamental Baſs ought to bear; wherein muſt be obſerved all that we have ſaid concerning it in Chap. XVII, XVIII, XX, XXI, XXII, and XXVI.

There are ſome Paſſages where the Seventh has a good Effect againſt the fundamental Baſs without being prepared, even whilſt the upper Part makes a disjointed Interval; but then the Note in that Baſs, that hath been heard before the Seventh, remains upon the ſame Degree; ſo that it will always be proper to uſe the Seventh in this Manner, provided that the upper Part deſcends diatonically immediately afterwards, and that the Baſs may aſcend, in this Caſe, a Fourth, in order to make the Third with the upper Part after the Seventh.



EXAM-

EXAMPLE.



The Treble proceeds by Skips or disjointed Degrees betwixt the Notes *A* and *B*, where the Seventh might be heard upon the Note *B*, if we were willing to keep the firſt Note of the Baſs on the ſame Degree; but as the upper Part doth not deſcend after this Note *B*, and, if the firſt Note of the Baſs had remained, it could not have made the Third with the Note *J* by aſcending a Fourth; the Baſs muſt be altered, as we have done it, by preferring its moſt perfect Progreſſion; and what you do not find betwixt theſe Notes *A*, *B*, *J*, you will find it betwixt the Notes *C*, *D*, *F*, according to the Explanation we have juſt now given of it. This is what was alſo called Suppoſition, or a Diſcord for the Sake of the Melody or Air; but this Diſcord takes Place from the firſt Note in the Treble, whilſt that of the Baſs remains upon the ſame Degree, in order to receive this Diſcord, which appears afterwards, as may be obſerved, by making all the Sounds of the Chord of the Seventh to be heard together upon the firſt Note of the Baſs that ſtrikes with the Note at *C*; conſequently the Treble may again paſs after this Seventh upon other Notes of the ſame Chord, but it will always return to a Note that ſhall make the Third to that Note that aſcends a Fourth in the Baſs *G*, or, at leaſt, to a Note that ſhall make the Octave to it.

EXAMPLE.



Inſtead of making the Baſs to aſcend a Fourth, we might make it to aſcend only one Degree, which would then create a falſe or flying Cadence; but that can take Place but in a borrowed Baſs, or inverted from

from the fundamental, which depends, in that Caſe, upon the Fancy or Taſte of the Compoſer in the Middle of a Piece only, provided that the Baſs did not make two Fifths together with the Treble.

10. When you perceive divers Cadences of the ſame Species in the ſame Key, you muſt ſee if one of thoſe that are in the Middle of the Melody, and which doth not make an abſolute Concluſion, would not be ſuitable to a Cadence in another Key, in which Caſe it would then be proper to give it this foreign Cadence for a greater Variety in Harmony; for an Air becomes inſipid, when the ſame Cadences are too often heard: And, ſuppoſing that your Taſte would not ſuffer you to alter the upper Part, you muſt at leaſt endeavour to make this Variety in the Baſs in the Middle of the Air, and eſpecially in thoſe Cadences that do not declare an abſolute Concluſion.

If you are in a ſharp Key, the foreign Cadences that bear an Affinity to it, can be taken but in a flat Key, the Key-note of which being but a flat Third under that of the ſharp Key you are in; and, if you are in a flat Key, they can only be taken in a ſharp Key, the Key-note of which being but a flat Third above that of the flat Key; and obſerving that this Difference may only appear in the Baſs, ſince the Melody, or upper Part, will not be thereby altered. See the following Example.

EXAMPLE.



The perfect Cadences *A B*, and the irregular Cadences *C D*, in the upper Part, may be naturally found in the ſharp Key of *C*, or in the flat Key of *A*; ſo that, if you are in one of thoſe Keys, you have the Choice of one of theſe Cadences for the other Key: If you are in the Key of *C* ſharp, the ſame Cadence may ſerve for the flat Key of *A*; and, if you are in this laſt, the ſame Cadence may ſerve for the other Keys that bear the like Relation; ſuch as the flat Key of *D* with the ſharp Key of *F*, and the ſharp Key of *G* with the flat Key of *E*.

This Manner of tranſpoſing a Cadence from one Key to another is a great Help, when you are abſolutely determined to change the Key.

You may alſo make Uſe of the falſe or flying Cadence in either of the above Caſes.

11. The irregular Cadences are excellent in the Middle of an Air; and, when the Air or Tune is divided into two Parts, they may ſerve to end the firſt Part; but you muſt not make a conſtant Practice of it, they being rather to be uſed in the ſecond, ſixth, and tenth Bars, than in the fourth, eighth, and twelfth, where the perfect Cadence is more ſuitable and proper; and, when a perfect Cadence happens in the ſixth or in the tenth Bar, you may uſe in its Stead the falſe or flying Cadence.

12. When you tranſpoſe a Cadence from one Key into another, it is ſometimes proper to prefer the leaſt perfect Progreſſions of the fundamental Baſs to the moſt perfect; but the Whole is to be done with Judgment and Diſcretion.

13. All thoſe that compoſe an Air or Melody, as their Fancy leads them, make no Attention whether it be figurate, or whether it proceeds by conjoint Degrees; ſo that, if it be figurate, they are not ſufficiently ſkilled to diſtinguiſh thoſe Notes that make Harmony with the Baſs, from thoſe that are only for Taſte; and, if they proceed by disjoint Degrees, or by Skips, they are fearful of making two Fifths or two Octaves to be heard together with the fundamental Baſs, by not knowing that, in that Caſe, the Melody or Treble follows the Road which the fundamental Baſs ought naturally to take; and it is for this Reaſon that we are obliged to compoſe a Baſs different from the fundamental that may intirely agree with this Part already compoſed: Therefore, knowing by the fundamental Baſs the Chords that are neceſſary to be uſed in the Continuance of the Air, it is not difficult to chuſe, out of thoſe Chords, a Note for that other Baſs, that ſhall agree, in Harmony and Melody, with the Part already compoſed; for it is proper to know that two Octaves or Fifths following do not deſtroy the fundamental and real Harmony, but they are forbidden, in order to avoid falling into a dry, inſipid, and tireſome Monotony in a Succeſſion of Chords; ſo that, after having eſtabliſhed the Rules of Harmony upon the moſt natural

Pro-

Progreſſion of the Baſs, and of the upper Part or Treble, finding the Impoſſibility there is to keep that natural Progreſſion to the Baſs, as ſoon as it can be permitted to borrow that Progreſſion for the Treble, or upper Part, we are obliged to eſtabliſh other Rules for the reciprocal Progreſſion of the Parts that are to be heard together, in order that the ſame Part, which is to be compoſed, may be ſuitable and proper to that already compoſed. Yet theſe new Rules are grounded upon our firſt Rules, where, according to the natural Order and Diſpoſition of the Parts, we do not find two Octaves nor two Fifths together: And we alſo find all the Diſcords reſolved as they ought and ſhould be, and prepared, or unprepared, according to the moſt perfect Progreſſion of the Baſs.

Sometimes we may go wide from the natural Progreſſion of the Baſs, in order to avoid thoſe frequent Concluſions which we feel in its moſt perfect Progreſſion, by applying to the Baſs one of the Notes of each concluding Chord; by this Means we keep in the Melody and Harmony that Suſpenſion which the Subject requires; for an abſolute Concluſion is proper only to a final End of the Senſe: The following Chapter will more fully clear up this Article.

CHAP. XLI.

The Manner of compoſing a continued Baſs *under a* Treble.

THE true continued Baſs ought to be the fundamental; but, as Cuſtom gives another Name to that which is dictated to us by Taſte, we diſtinguiſh it therefrom by the Epithet *continued*.

We have already ſaid, at the Beginning of the preceding Chapter, that thoſe who have a Taſte naturally felt that Baſs which was the moſt ſuitable to all Sorts of Airs; but, notwithſtanding this natural Gift, it is difficult to keep up to the Truth, when it is not ſupported by Knowledge; and this Knowledge is not ſufficient to attain to a Perfection, if a true Taſte is wanting; for the Liberty we have of chuſing, among the Sounds of a Chord, thoſe that we think proper for a Baſs to a Treble; yet it doth not ſtrictly direct us to chuſe thoſe that are the moſt proper; and we have no other Rule for Taſte, but Variety in Compoſition; which muſt be endeavoured to be obtained by obſerving what follows:

1. We muſt endeavour to avoid two Octaves and two Fifths together, by ſtrictly obſerving the Rules we have given in Chap. XIV, XVIII, XX, XXI, and XXX, for the Succeſſion of Concords and Diſcords.

2. The fundamental Baſs being compoſed, you muſt obſerve the Deſign in your Treble, the Air it expreſſes, its Movement, and every Thing in it that is ſingular and remarkable; and then you muſt endeavour to give the ſame Expreſſion in your new Baſs: You muſt avoid final Cadences where the Melody doth not require it, by chuſing out of your fundamental Chord the Sounds you think proper, ſo that they may agree with the Treble, according to the Succeſſion of Concords and Diſcords.

If you uſe ſome Diſcords, take Care that they be prepared as they ought to be, and regularly reſolved, according to the fixed Progreſſion of each Sound that the Chord of the Seventh conſiſts of; afterwards, for Variety, you muſt endeavour to uſe (betwixt your Parts) Concords or Diſcords of different Species; for the Treble being compoſed in ſuch a Manner, and it being left to your Choice to take for Baſs what other Note of the Chord you think proper, you muſt obſerve, that in one Place you have taken the Sixth, followed by another Concord or a Diſcord; and that in another Place, though you might do the ſame Thing, yet you might give another Turn to your Baſs, ſometimes by uſing the Tritonus reſolved by the Sixth, ſometimes the falſe Fifth reſolved by the Third, ſometimes the Seventh reſolved by the Sixth, the Third, or the Fifth, according to the different Progreſſion that you may give to your Baſs; or elſe you may cauſe to be heard, betwixt the Parts, the conſonant Notes only, of which the Chord of a Seventh is compoſed, ſuch as the Octave, the Fifth, or the Third, or, in an inverted Manner, the Sixth or the Fourth: You may alſo make Uſe of the Chords by Suppoſition or borrowed, when you feel that the diatonick Progreſſion of your Baſs leads you to it; for this Progreſſion is always the moſt ſinging, and is to be uſed as much as may be, eſpecially where there appears no Concluſion. And you are to remember, that all minor Diſcords of a Chord, by Suppoſition, are to be prepared by the upper Part, which ſyncopes whilſt the Baſs aſcends; and, if it deſcends, it can be but by Degrees disjoint or by Skips; that the Chord, where the major Diſcord takes Place, requires the Precaution that we have given it, either in the Succeſſion of the Octave, or in what we have ſaid in Chap. XI, XXII, XXXI, XXXIV, and XXXV, of the extreme ſharp Fifth, of the extreme ſharp Seventh, of the Tritonus, and of the extreme ſharp Second; and that the Second is to be prepared by the Baſs which ſyncopes: Afterwards, when you perceive that your Melody can conclude in a certain Place, you will then follow the Progreſſion of the fundamental Baſs: Thus will your Baſs be compoſed with Art and Taſte.

EXAM-

EXAMPLE.



Obſerve, that in the fourth Bar I might have tranſpoſed the perfect Cadence of the Key of *C* into an irregular Cadence in that of *A*, which, for Variety, would have been proper in this Caſe.

In the firſt and ſecond Bar of the fundamental Baſs, there are two equal Progreſſions *A B*; therefore, I keep that which hath the neareſt Relation to the Cadence for the ſecond Bar; becauſe that is the Place where the Cadence is moſt commonly felt, obſerving that it is an irregular Cadence in this Place, and that in the fourth Bar it is a perfect.

Again, to return to the firſt Bar, I give a diatonick Progreſſion to the continued Baſs which agrees in every Reſpect with the Treble; and, in order to continue that Progreſſion in the ſecond Bar, upon the ſecond Part of the Bar I take a Note that makes a Seventh with the fundamental Baſs, and which is reſolved by the Third to that ſame Baſs, and which agrees with the Treble; and I continue it until the Place where the perfect Cadence is felt, and then I follow the Progreſſion of the fundamental

tal Baſs: I again ſeek for this diatonick Progreſſion in the following Bars, where I find that the laſt Note of the fourth Bar may continue upon the ſame Degree, in order to make the Third with the fundamental Baſs, and the Octave with the Treble; and, afterwards, the Sixth in the fifth Bar with the Treble, and the Seventh with the fundamental Baſs; and again, I find the Ninth in the ſixth Bar, and I do not follow the Progreſſion of my fundamental Baſs, but at the final Cloſe only. Beſides, what leads me to know the Chords which the Notes in the continued Baſs are to carry, are the Intervals they make with the fundamental Baſs; for as I know that this laſt Baſs can bear but perfect Chords, or that of the Seventh, when it is truly compoſed, conſequently, thoſe Notes that make the Third, the Fifth, or the Seventh to thoſe in the fundamental Baſs, cannot carry but thoſe Chords that derive from the perfect Chord, or that of the Seventh. So that I could equally place Figures over the Treble, if I was willing, that it ſhould be uſed, or ſerve for a Baſs: It is alſo for that Reaſon that I have figured the Ninth upon the firſt Note of the ſixth Bar, becauſe that Note is found to be a Third under or a Sixth above the Note in the fundamental Baſs, which, conſequently, cannot be admitted in Harmony but by Suppoſition; ſo that by the Chord of the Seventh, which the fundamental Baſs carries, I find that Note can bear but that of the Ninth, though the Ninth doth not appear in the Treble; but you will obſerve, that the Fifth which is found therein, makes a Part of the Chord of the Ninth, and that this ſuppoſed Ninth is prepared and reſolved according to the ſtricteſt Rules.

It would be endleſs, if we were obliged to reaſon in this Manner upon all the different Ways that a continued Baſs can be diverſified; but if you will make the proper and neceſſary Remarks upon the ſeveral Examples that are contained in this Book, by applying to each of thoſe Examples thoſe Things you would be inſtructed in; and if, for the like Purpoſe, you conſult the Works of the beſt Maſters; you will ſoon overcome all Difficulties.

CHAP. XLII.

Uſeful Remarks upon the foregoing Chapter.

1. YOU may compoſe a Baſs, under another Part, without the Help of the fundamental Baſs, by the Knowledge of the Succeſſion or Progreſſion of the Concords or conſonant Notes (which Succeſſion we have fixed in ſuch a clear Manner, that it cannot ad-

admit of any Doubt) provided that you remember to paſs from a perfect Concord to an imperfect, and from this to the other, to avoid two perfect Concords together, when it can be done; whereas the imperfect Concords may follow each other (though you muſt not make too frequent uſe of this Liberty, by reaſon that it would be a Fault againſt that Variety which ought to be uſed) and to give to that Baſs a diatonick Progreſſion as often as may be, though a conſonant Progreſſion is to be ſometimes uſed, eſpecially in the chief or principal Cadences, where it is abſolutely neceſſary.

2. You may compoſe a Baſs upon the Succeſſion of the Chords fixed in the Rule of the Octave of 7 and 2, $\frac{6}{5}$, of 9, and others. See Chap. XI, XXI, XXII, XXVII, XXVIII, and XXIX.

3. For Variety, you may make Uſe of the Examples where the ſeveral different Ways of making the Baſs to proceed under the ſame Treble are fixed, ſee Chap. XVII. obſerving that, of the four Parts that are contained in thoſe Examples, it may happen that one of thoſe Parts will always be like that which you ſhall have compoſed; but, leſt you ſhould be miſtaken, you muſt obſerve whether theſe Progreſſions are in the ſame Mode or Key; and, for that Purpoſe, you muſt not conſult the Notes by their Names, but by the Rank and Order they ſtand in the Key you are in, and in that of the Examples. And, as theſe Examples are compoſed in the Key of *C*, you will find that a Progreſſion from the Third to the Fifth, or from the Sixth to the Fourth, *&c.* will always bear the ſame Chords in any Key whatever.

See Chap. XIV. and XVII. of the Manner of preparing and reſolving Diſcords.

See alſo Chap. XXIV. and XXVI. Art. I, II, and III. of the Manner of removing from one Key to another; how they may be diſtinguiſhed, and how you may know what Chords are to be given to the Notes of a Baſs in any Progreſſion whatever; becauſe the Knowledge of all theſe Things connected will free you from an infinite Number of Doubts that will ſtart at every Inſtant.

When once you are tolerably well grounded, and Maſter of all theſe Articles, you will eaſily diſcover, afterwards, the Manner of practiſing Licences: You may figurate the Melody or Treble, and that of the Baſs, if you think proper, by obſerving the principal Parts of the Bar, and the Note that is to bear a Chord in each Part, in order that you may rightly and truly figure your Baſs; and, when you doubt of the Chord, you muſt place a fundamental Baſs under thoſe two Parts compoſed, by which you will ſee whether you have committed any Faults, and what Chords the Notes in the continued Baſs are to carry; obſerving that the

Note

Note which makes the Third, the Fifth, or the Seventh to that in the fundamental Baſs, can carry, but a Chord derived from it; or, if that Note in the continued Baſs is a Third or a Fifth below that of the fundamental, the Chord will then be by Suppoſition, and in that Caſe you muſt examine whether it be uſed properly, and according to the Rules.

As ſoon as your Baſs is well and rightly figured, nothing is more eaſy than to add to it two or three Parts, unleſs the upper Part, being too far ſought, ſhould hinder you from ranging thoſe other Parts in all their Regularity; which is the Reaſon, that, the more there are Parts, the more we are obliged to follow in the Baſs a fundamental Progreſſion; though we have given divers Examples of making a Baſs to proceed diatonically, or by conjoint Degrees, in the Progreſſion of an Octave, as well aſcending as deſcending, whether it be by the common Chords, by the ſeveral Chords of Sixths, or by thoſe of 7 and 6, of 2 and $\frac{6}{5}$, of 9, *&c.*

We now ſhall ſhew you what is to be obſerved in a Compoſition of ſeveral Parts.

CHAP. XLIII.

Rules to be obſerved in a Compoſition *of two, three, or four Parts.*

IT is difficult to ſucceed perfectly in Pieces of two and three Parts, if all the Parts are not compoſed together, by reaſon that each Part is to have an eaſy Singing and gracious Melody; and a ſkilful Man ſeldom compoſes one Part, without feeling, at the ſame Time, the Effect of the other Parts that are to accompany it.

1. Although one Part is generally choſen for containing the fineſt Melody which is called the Subject, yet, if the other Parts are left naked, that diminiſheth greatly the Beauty of the Subject; and it can be tolerated only in what is called a Recitative, where the Baſs and the other Parts ſerve only to fill up the Harmony; but, otherwiſe, the Melody in two or three Parts are to be pretty near alike.

The leſs there are Parts, the more Variety is required in the Chords; it is, therefore, for Pieces in two Parts that this Rule requires a greater Strictneſs.

2. When you compoſe in three Parts, the Chords muſt be filled up and compleated as much as may be; and the beſt Rule for that Purpoſe is, always to uſe Thirds and Sixes, at leaſt in two Parts; the Octave ought

ought to be uſed therein but ſeldom, unleſs the Deſign, the * Fugue, or the Melody, leads us to it, eſpecially in perfect Cadences, where each Part generally ends upon the Key-note.

* We ſhall ſpeak of *Deſign*, and of a *Fugue*, in the laſt Chapter.

EXAMPLE.



As to Pieces of four or more Parts, they are made either for a Chorus of Muſick, or for Quatuors or Quinques, *&c.* (you will find a Quinque or Canon in the laſt Chapter.)

The Voices in a Chorus may be increaſed to what Number we think proper in each Part, whereas we generally chuſe but one Voice for each Part in a Quatuor or Quinque. Now, as there is ſome difficulty to give a fine, natural, eaſy Melody to every Part heard together, you muſt, at leaſt, make it predominant in the Baſs and the Treble, eſpecially in a Chorus; nevertheleſs, you may give it to whatever Part you pleaſe, ſometimes to one Part, and ſometimes to another, by preferring that which is in the higheſt Degree of the Voice, or Inſtrument, ſuppoſing there be no Voices; for our Attention is naturally led to thoſe Sounds that are the moſt acute; but we do not mean to deprive the Baſs, which ought to prime in this Caſe, and upon which we are always to be ruled in theſe Sort of Pieces.

Whatever Difficulty there be in filling up a Quatuor or a Quinque with a fine Melody, we muſt nevertheleſs endeavour to ſucceed in it; and, probably, it was in Favour of theſe Pieces, that a Fugue was invented; which, renewing ſometimes in one Part, and ſometimes in another, ſurprizes the Auditor, and obliges him to withdraw his Attention from thoſe Parts that are ſtripped of Melody, and to fix it upon that which retakes the Fugue: It is alſo by this Means, that the Auditor is artfully drawn in to give his Attention to thoſe Sounds that touch him moſt. As to the Melody of the Fugue, and the ſeveral Reſts that may be therein introduced, when you feel that the Melody is not very agreeable, it depends intirely upon Taſte, and a proper Choice, to meet with Succeſs (which is the Subject of the following Chapter) and it can be only in Chorus's that can pleaſe without Fugues; the ſame Thing is in reſpect to Duo's and Trio's.

One may exceed five Parts in Compoſition; but that belongs only to great Maſters of the Art, who know how to double properly the Conſonant-notes or Concords, by giving them, in that Caſe, oppoſite Progreſſions, and diverſifying the Whole by Melodies more or leſs figurative.

CHAP.

CHAP. XLIV.

Of Deſign, Imitation, Fugues, *and* Canons.

DESIGN, in Muſick, is, in general, the Subject of all that the Compoſer propoſes; for a ſkilful Compoſer is to propoſe to himſelf a Movement, a Key or Mode, a Melody, and an Harmony agreeable to the Subject he would treat. But this Term is to be more particularly adapted to a certain Melody which he would have predominant in the Continuance of a Piece, either for making it ſuitable and agreeable to the Senſe of the Words, or for Fancy or Taſte; and in that Caſe it is diſtinguiſhed in Deſign, in Imitation, and in Fugue.

Imitation hath no particular Merit that deſerves our Attention; it conſiſting only by repeating at Pleaſure, and in any of the Parts, a certain Continuance of Melody, without any other Regularity.

Fugue, as well as Imitation, conſiſts in a certain Continuance of Melody, which may be repeated at Pleaſure, and in any of the Parts, but with more Circumſpection, according to the following Rules.

If, in Imitation, we may repeat the Melody of one or more Bars, and even the Air entirely in one or in all the Parts, and upon whatever Chords we think proper; on the contrary, in Fugues, the Melody muſt alternatively be heard in the two principal Parts, which are the Treble and the Baſs, unleſs, inſtead of the Treble, we chuſe another Part; and, if the Piece contains many Parts, it will be more perfect, when the Fugue is heard alternatively in each Part. Again, the Chords that muſt be therein uſed, do not depend upon our Choice; and here follows the Manner of uſing them.

1. You muſt chuſe the Key-note and its Fifth for the firſt and laſt Notes of the Fugue, preferably to any other, when you are not yet thoroughly aſſured of what you do; and the Melody of this Fugue is to be compriſed in the Compaſs of the Octave to the Key; for, ſuppoſing that it exceeds the Bounds of the Octave, thoſe Notes that are above or below the Octave, are to be deemed the ſame as thoſe that are within the Octave.

2. If one Part begins or ends by the Key-note, the other Part is to begin and end by the Fifth; and thus, in reſpect to every Note that anſwers within the Compaſs of the Octave to the Key; and ſo contriving it, that the Notes that are found betwixt the Key-note and its Fifth, may anſwer equally in each Part; that is to ſay, that the ſecond Note which is immediately above the Key-note, may anſwer to the Sixth, which is immediately above the Fifth; and thus, reciprocally, of that Note which

is a Third, a Fourth, or a Fifth, either above or below the Key-note to that which is in the ſame Degree above or under the Fifth, according to the Progreſſion of the Melody, which may either aſcend or deſcend; for the Regularity and Conformity required in the Notes that begin and end the Fugue, are to be equally obſerved in the whole Continuance of the Melody which the Fugue is compoſed of.

3. As in a diatonick Progreſſion, either aſcending or deſcending from the Key-note to its Fifth, and from this laſt to the other, there is one Note Difference either more or leſs, you may make one of thoſe two Notes, in conjoint Degree of that Progreſſion that contains the greateſt Number, to agree with that Progreſſion which muſt unavoidably be uſed, wherein there is one Note leſs, and this in the Middle of the Melody; for Inſtance, if the Melody of the Fugue proceeds by deſcending from the Key-note to its Fifth, we can therein make Uſe but of the ſixth and the ſeventh Notes; whereas, in order to make the ſame Melody equal in deſcending from the Fifth to the Key-note, we can paſs upon the fourth, the third, and the ſecond Notes; ſo that we muſt chuſe one of theſe three laſt Notes that is the neareſt to the Key-note upon which the Air of the Fugue ends, in order to give it a Melody pretty near like that which was firſt heard. Likewiſe, if we proceed by that Progreſſion that contains the greateſt Number of Notes, we muſt make that which hath the leaſt Number to agree with it, and this rather towards the End of the Melody than at the Beginning; but an Example will better explain it.



Sixth

Sixth Example.



In the firſt Example, the ſixth or the ſeventh Note anſwers to the Third *A*.

In the Second, the Sixth anſwers to the Third *C*.

In the Third, the Seventh anſwers to the Third *D*.

In the Fourth, the Fifth *B*, or the Fourth *F*, anſwers to the Key-note *B*. *F*.

In the Fifth, the Third anſwers to the Seventh *G*, or to the Sixth *H*.

In the Sixth, the Third anſwers to the Seventh *L*, or to the Sixth *N*; the Second anſwers to the Sixth *J*, or to the Fifth *P*; the Fifth anſwers to the Second *M*, or to the Key *Q*; and the Key-note anſwers to the Fourth *R*.

Many Things are to be obſerved to avoid Miſtakes in the Choice (which appears to be arbitrary) between each of the five Notes from the Key to the Fifth aſcending, in order to make an Air anſwerable to that of the four Notes from the Fifth to the Key-note aſcending, whether the Air aſcends or deſcends; for there will always be found five Notes one Way, and four on the other; even ſometimes we are obliged to borrow the ſecond Note or the Fourth, in order to make up five Notes from the Fifth to the Key-note aſcending, or from the Key-note to the Fifth deſcending, which is the ſame Thing; and thoſe Authors, who have wrote of Fugues, having neglected theſe Obſervations, it will not be improper to diſcloſe what Experience hath taught us upon this Subject.

1. The Fifth muſt always anſwer the Key-note, and the Key-note to the Fifth in the firſt and laſt Notes of the Fugue; and we cannot go from this

this Rule but in the Middle of the Air, where it is permitted to uſe or borrow the fourth Note in Lieu of the Fifth, and the ſecond Note in Lieu of the Key-note, in order to make the Succeſſion of Melody more equal and conformable one to another; there being, by this Means, but four Degrees from the ſecond Note to the Fifth aſcending, or from the Fourth to the Key-note deſcending, from which you may compoſe an Air pretty near like that which is within the Compaſs of the four Degrees, from the Fifth to the Key-note aſcending, or from this laſt unto the other deſcending: The ſame Liberty will alſo furniſh us with five Degrees from the ſecond Note to the Fifth deſcending, and from the fourth Note to the Key-note aſcending, according to the five Degrees from the Fifth to the Key deſcending, or from this laſt unto the other aſcending; and, when we ſay that the Melody formed from theſe borrowed Notes will be pretty near alike that which is heard between the Key-note and its Fifth, it is by reaſon that it cannot abſolutely be the ſame, on Account of the diatonick Degree of each Mode, the Notes of which cannot be altered by any new Sharp or Flat, ſaving in flat Keys, where a Flat muſt be added to the ſixth Note, when it deſcends; and a Sharp to the Leading-note, when it aſcends; being at Liberty, alſo, to add ſometimes a Sharp to the Third of flat Keys, and to the Fourth of all Keys, when they anſwer the Leading-note; as we have done it in the ſixth Example, to the Notes marked with a *T*, provided that thoſe Notes make the ſharp Third, or ſharp Sixth, with the Baſs.

2. The Baſs of the Fugue being found, you may ſeek, alſo, for the other Parts that might accompany the Melody and the Baſs; wherein may be obſerved, that that Baſs and the other Parts will follow pretty near the ſame Progreſſion with the firſt Melody and the Anſwer; and alſo, that the Baſs will bear the ſame Chords in one as in the other, if it be truly imitated; ſo that by the Means of this Baſs, and of the other Parts, we may find that of making ſeveral Fugues to be heard together, or to compoſe another Species of Fugue, called a Canon, of which we ſhall ſpeak hereafter.

3. The Melody of one Fugue may admit of ſeveral different Baſſes; it may be ſo compoſed, that it would be more ſuitable to the Baſs, than to any other Part; which is indifferent, for, by inverting the Chords, we can compoſe various Baſſes, or cauſe one Part to ſerve as a Baſs, though the Melody, might be more proper for a Treble; but nothing is more pleaſing than to uſe alternately theſe different Ways of accompanying a Treble or a Baſs, eſpecially in a Fugue, where a Variety can only be diſcerned in the Parts that accompany it: And, if we have ſaid that the Baſs of a Fugue might always be pretty near the ſame, it was only, in order to give the moſt juſt and true Idea of the Manner how the Melody

of

of a Fugue ought to be imitated; for this Likeneſs in the Chords is, of itſelf, a ſufficient Proof thereof.

4. In order to know the Choice that ought to be made of the Notes contained within the Compaſs of the Key-note to its Fifth aſcending, and from this to the other deſcending, you muſt always keep in View the Key-note and its Fifth, at which Notes the Melody of each Fugue generally ends; but they are not to hinder us from making the Intervals of the Anſwer to be conformable to thoſe of the Fugue inverted, eſpecially in the Middle of the Air: So that, having made an Interval of a Third, Fourth, Fifth, Sixth, or Seventh, in the Midſt of the firſt Melody, we are to make the like in the ſame Part of the Melody that anſwers the Firſt, and ſo of the others. Yet this laſt Rule is not ſo general, but that one may deviate from it, in Favour of a diatonick Progreſſion, or in Favour of the principal Notes of a Mode, having Regard rather to what follows than to what precedes; and to the Key-note and its Fifth (which generally begins and ends the Fugue) than to this Uniformity of Intervals which we have propoſed. So that the Interval of a Fourth is oftentimes to anſwer that of a Fifth, and this laſt to anſwer the other; but, moreover, if, after a conſonant Interval, there appear one or more diatonick Intervals, we muſt then have Recourſe to thoſe Places where the Key-note appears, in order that the diatonick Progreſſion, which is found from the laſt conſonant Interval until the Key-note, be regularly imitated in the anſwering Part until the Fifth; or, if the Progreſſion leads to the Fifth, it muſt be imitated in the anſwering Part towards the Key-note, eſpecially when a Progreſſion (be it which it will) ends by a Cadence; for the final Cadence of a Fugue muſt always be made upon the Key-note and upon its Fifth: Though, if that Cadence doth not abſolutely end the Fugue, then we may uſe the Fourth inſtead of the Fifth, and, ſometimes, the Second inſtead of the Key-note.

A Fugue ought ſeldom to begin or end but by the Key-note, its Fifth, or Third; the Sixth or the Seventh anſwering then to that Third, as it appears in the fifth preceding Example; So that, by ſticking to what follows, rather than to what precedes, and by the Conformity of the Chords that are to meet over the Baſs uſed to Melodies anſwering one another in Fugue, you will ſeldom be miſtaken.

EXAM-

EXAMPLE.



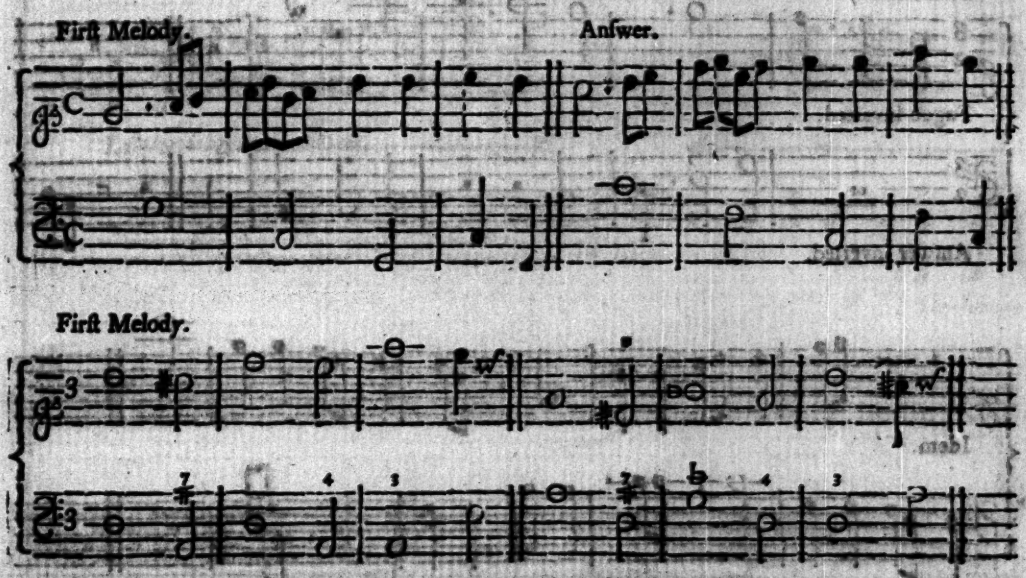
The continued Baſs is placed only to ſhew, that, whatever Baſs you may imagine under a Melody propoſed, it may always have the ſame Uniformity, by bearing the ſame Chords, but the Fundamental is ſtill better in this Caſe.

5. The Melody or Subject of a Fugue ought to contain, at leaſt, half a Bar; and, if it contains more than four, the Anſwer muſt begin in the Fourth; and yet the Movement ought to be ſomewhat quick, that ſo long a Succeſſion of Melody, ſtripped of Harmony, may pleaſe.

6. A Fugue may begin by any one of the Parts, but it ought naturally to end upon the firſt Part of the Meaſure or Bar, when it is divided into two Parts; and upon the third Part of the Bar, when it is divided into four; and,

and, when it ends in any other Part, it is either for the Sake of the Words, or for Fancy only. Sometimes, for Novelty, we may treſpaſs upon theſe Rules, which depend only upon a good Taſte; and the Surpriſe which theſe Sort of Fugues that end contrary to the Rule create, can be but pleaſing, when they are done with Judgment and Diſcretion; they may alſo end upon other Notes than the Key-note and its Fifth.

EXAMPLE.



7. The Melody of the Fugue is to be imitated, in every Reſpect, as much as can be; for the ſame Quantity of Semibriefs, Minims, *&c.* contained in any Part of the Meaſure, muſt be uſed wherever the Fugue is heard.

8. You may begin each Part in the Uniſon, or at the Octave of the firſt Part; but, when theſe Parts follow each other at the Fifth or Fourth, it is more agreeable, and produces a better Effect. A Fugue may begin, and be anſwered, by any of the Parts in the whole Courſe of the Piece; and, when you change Keys, every Note of the Fugue muſt be the ſame in this new Key, as well in Reſpect to the Degree they occupy in the firſt Key, as in their Quality, Quantity, and Meaſure.

9. You may wait until the Melody or Subject of the Fugue be entirely finiſhed, ſo that each Part may anſwer it one after another; but, as it ſometimes happens, that, in the Midſt of the Deſign, each Part may be made to anſwer: It has no bad Effect, provided that nothing be thereby altered. See the ſixth Example.

10. By Inverting, all that Variety that may be introduced in Harmony, gives a new Grace to a Fugue; ſo that, having framed a Deſign or Subject, you may invert it in ſuch a Manner, that the ſame Inverſion which has been heard aſcending, may be heard deſcending; and, *vice verſa*, without any other Alteration.

EXAMPLE.



11. Several Fugues may be heard together, or one after the other; and it ought to be contrived, as much as poſſible, that they ſhould not always begin at the ſame Part of the Bar, or in the ſame Bar, eſpecially for the firſt Time; and that their Progreſſions be inverted, and differently characteriſed; that is to ſay, that, if the one contains ſome Semibriefs, the other ought to contain Minims, Crotchets, &c. at the Will of the Compoſer; and, if they cannot be heard together, that a Part of the one may, at leaſt, be heard with a Part of the other, which will be better explained by the following Example.

QUIN-

QUINQUE.




mans, La—bo—ra—vi
ra—vi cla—
Eu—lo—
Continued Baſs.
Fundamental Baſs.


Rau——cæ fac——tæ ſunt fau--ces me————æ,
cla——mans, La—be—ra—vi cla————mans,
——mans, La—be——ra——vi, cla————mans, cla————mans,
——ra————————vi cla————————mans,
La—be—ra——
Continued Baſs.
Fundamental Baſs.

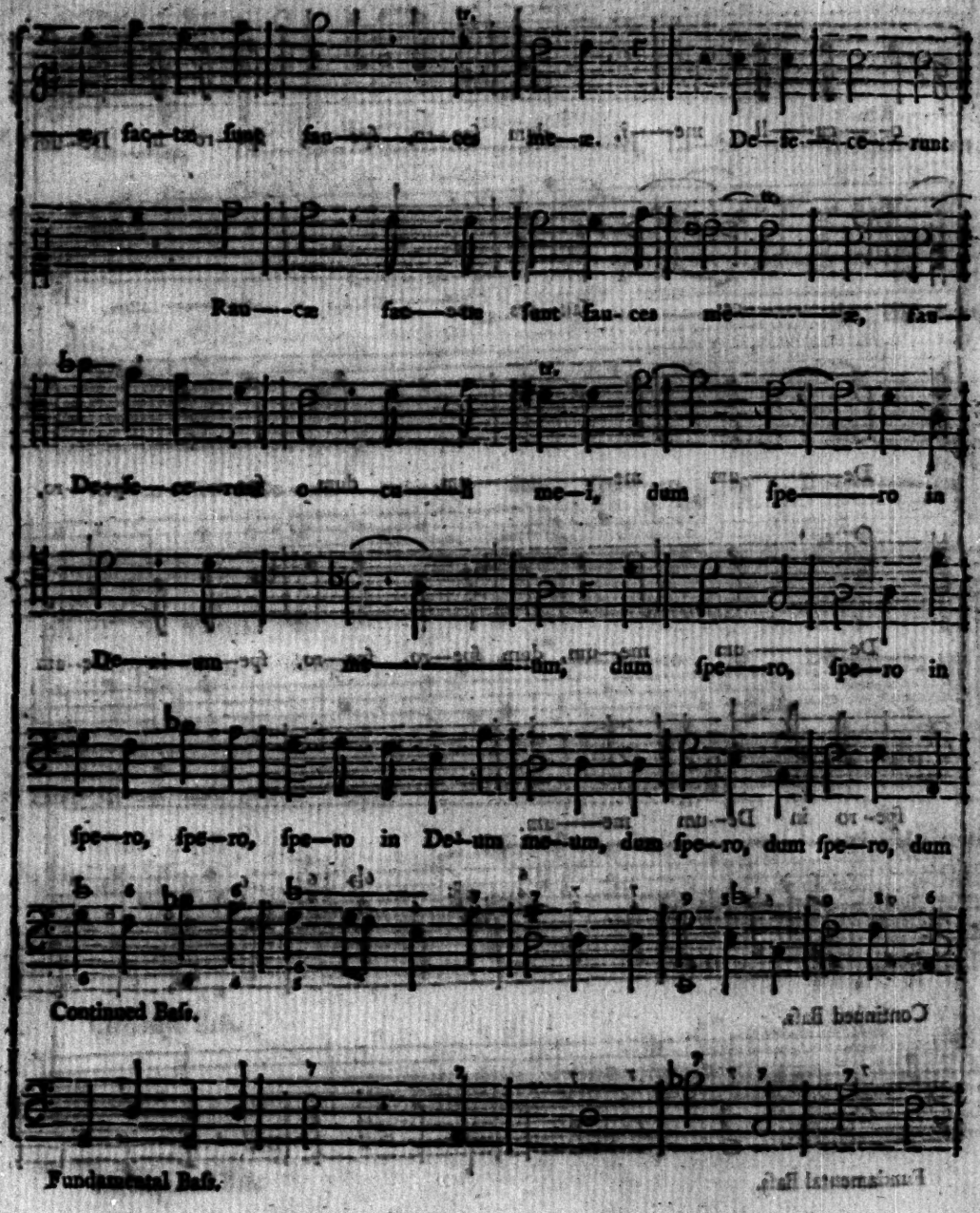

fac—tæ ſunt fau—ces me—æ. La—bo—ra
tr.
Rau——cæ fac—tæ ſunt fau—ces me——æ. La—bo—
Rau—
cla——mans, cla——mans, La—bo—ra——vi
vi cla——mans, La—bo—
Continued Baſs.
Fundamental Baſs.


vi cla mans,
ra vi cla mans: De-fe-ce-runt
ce fac-tæ sunt fau-ces me-æ, Fac-tæ sunt fau-ces fau-ces,
cla-mans. Rau-
ce vi cla-mans.
Continued Bass.
Fundamental Bass.


De—ſe—ce—runt o—cu—li
o—cu—li me—i, Dum ſpe—ro in De—um me—um, dum ſpe—
me—æ, La—bo—ra—vi
—æ fac—tæ ſunt fau—ces me—æ, cla—
Rau—æ fac—tæ ſunt fau—ces me—æ
Continued Baſs.
Fundamental Baſs.


mei, dum ſpe——ro, dum ſpe-ro in De——um ine——
——ro. La——bo——ra——vi cla——
cla——mans, cla——mans, cla——
——mans.
cla——mans, De-fe-ce-runt o—cu—li me—i, dum ſpe——
Continued Baſs.
Fundamental Baſs.


——um. Rau——ce fac——ta ſunt fau——ces me——
——mans, cla-mans, cla——mans, cla——mans,
——mans.
De——ſe——ce——runt o——cu——li me——i, dum ſpe——ro in
——ro, dum ſpe——ro, ſpe——ro, ſpe——ro in De-um me-um, dum ſpe——ro, dum
Continued Baſs.
Fundamental Baſs.


fac—tæ ſunt fau—ces me—æ. De—ſe—ce—runt
Rau—cæ fac—tæ ſunt fau—ces mi—æ, fau—
De—ſe—ce—runt o—mi—es me—i, dum ſpe—ro in
De—i—um me—um, dum ſpe—ro, ſpe—ro in
ſpe—ro, ſpe—ro, ſpe—ro in De—um me—um, dum ſpe—ro, dum ſpe—ro, dum
Continued Baſs.
Fundamental Baſs.


o—cu—li me—i, dum ſpe—ro, ſpe—ro, ſpe—ro in De—um
De—um me—um dum ſpe—ro, ſpe—ro,
De—um me—um, dum ſpe—ro, ſpe—ro, ſpe—ro in De—um
ſpe—ro in De—um me—um.
Continued Baſs.
Fundamental Baſs.


me—um, La—bo—ra—vi, La—bo—ra—vi cla—mans,
La—bo—ra—vi cla—mans,
ſpe—ro in De—um me—um, dum ſpe—ro in De—um
me—um, dum. ſpe—ro in De—um
La—bo—ra—vi cla—mans,
Continued Baſs.
Fundamental Baſs.


cla——mans.
cla——mans.
me——um. De-ſe-ce-runt o——cu——li
me——um. De-ſe-ce-runt o—cu—li me—i, dum ſpe-ro in De-um
cla——mans.
Continued Baſs.
Fundamental Baſs.


dum ſpe—ro, ſpe—ro, ſpe—ro in De—um, dum ſpe—ro in
De—ſe—ce—runt, De—ſe—ce—runt o—cu—li me—i. Dum ſpe—
me—i, dum ſpe—ro in De—um me—um. Rau—cæ fac—tæ
me—um. Rau—cæ fac—tæ ſunt fau—ces me—
De—ſe—ce—runt o—cu—li me—i, dum ſpe—ro in
Continued Baſs.
Fundamental Baſs.


De--um me---um. Dum ſpe--ro, ſpe--ro, ſpe-ro,
--ro in De--um me--um, dum ſpe-ro, ſpe-ro, ſpe-ro in De--um, ſpe--
ſunt fau-ces me---æ. Dum ſpe-ro,
--æ.
De--um me---um.
Continued Baſs.
Fundamental Baſs.


ſpe-ro in De——um, ſpe——ro, ſpe-ro in De-um me——um.
——ro, dum ſpe-ro, ſpe——ro in De——um me——um.
ſpe——ro, ſpe——ro, dum ſpe——ro, ſpe-ro in De-um me——um.
Dum ſpe-ro, ſpe-ro, ſpe-ro in De-um me-um, in De-um me——um.
Dum ſpe—ro, ſpe—ro, ſpe—ro in De-um me——um.
Continued Baſs.
Fundamental Baſs.

This Example contains four different Fugues, and there are few Pieces of Muſick that contain more at once: We are often ſatisfied to introduce but one or two, but they may be inverted, which contributes greatly to the Perfection thereof.

The Fugue of *Rautæ factæ ſunt*, &c. which, for an Anſwer at the Fifth, ends almoſt every-where upon the ſecond Note, would be more perfect, if it ended upon the Key-note, as you will find it at that Part where the Baſs takes that Fugue. Yet this ſecond Note, which is there taken, inſtead of the Key-note, may be tolerated, and more eſpecially when we are tied up by other Fugues, which, by Beginning and Ending with this, cannot agree but with this ſecond Note. The Succeſſion of the Chords, or even good Taſte, may alſo oblige us, ſometimes, to interrupt the true Melody of the Fugue; which often proceeds from the Author's Skill, in order to throw a greater Variety in the Courſe of his Piece: Nevertheleſs, this is not allowed, but after all the Subjects of the Fugue have been ſufficiently heard.

To diſtinguiſh the ſeveral Notes which we have the Liberty of paſſing between ſeveral Parts of the Bar for the Sake of the Air, you muſt examine the fundamental Baſs, which, in that Caſe, doth not make Harmony with thoſe Notes.

The fundamental Baſs is added to the other Parts, only for the Sake of proving, that, in the whole Courſe of the Piece, there are found but perfect Chords, or that of the Seventh; and that the whole is taken from the Rules we have eſtabliſhed upon thoſe two Chords: Therefore, and for that Reaſon, it muſt not to be examined with the other Parts, in reſpect to the Order, or to the Progreſſion of the Concords and Diſcords, but only as to the real Harmony and Foundation of the Chords; this Order or Progreſſion being obſerved and kept, only between the five upper Parts and the continued Baſs; and the Foundation or Ground of the Chords is found in that fundamental Baſs, which contains very near all the ſeveral and different Progreſſions from whence our Rules have been taken, whilſt the other Parts never make but the Octave, the Fifth, the Third, or the Seventh, excepting in the irregular Cadences, and in the Chords by Suppoſition or borrowed.

As we may find as many different Fugues as there are different Airs, it would be impoſſible for us to give Examples of all of them; therefore, the Choice muſt be left to the Compoſer's Taſte, provided he obſerves, in all other Reſpects, what we have ſaid as to the Beginning and Ending of them and their Anſwers.

And if you are willing that ſeveral Fugues ſhould be heard together, you muſt pitch upon one, and in this Caſe you may chuſe which you pleaſe; ſo that, if the Melody of one Fugue be agreeable to you, you may

may add to it three or four Parts, and you may find in theſe Parts the other Fugues. Yet, as ſeveral different Fugues that ſhould begin and end at the ſame Time, and wherein there ſhould happen to be the ſame Number and Value of Notes, would become inſipid, by appearing to be only an Accompaniment one to the other, you muſt endeavour to avoid this Defect, by obſerving the Method we have mentioned in the Paragraph preceding the laſt Example. Words in Proſe, which ſeldom bear the ſame Quantity amongſt themſelves, naturally lead us to this Variety, which ought always to be ſought after; but Words in Rhyme, equally meaſured, require a particular Care to begin and end one of thoſe Fugues ſooner or later than the other, and to inſert ſome Diviſions in thoſe that can bear it, in order to introduce a greater Variety, but the whole muſt be done without Confuſion; for the Entries or coming in of each Fugue are to be diſtinctly heard, without claſhing with the other by properly ceaſing, for ſome Space, that Part which is to retake the Fugue, and this Silence or Reſt can be made but upon a Concord or conſonant Note. One Fugue, for the firſt Time that it is heard, muſt not ſerve as a Continuance to the Melody that precedes it, but the Contrary may be practiſed with Succeſs, provided that this Fugue hath been heard at leaſt once in every Part.

All the Entries of the firſt Fugue may be heard ſeparately from the others; after which you paſs to the Second, to the Third, *&c.* in which Caſe you intermix the firſt Fugue with the new Fugues: You may alſo cauſe each of them to be heard ſeparately one from the other, and intermix them afterwards. If you would uſe ſeveral Fugues together, by placing one of theſe Fugues in one Part, and the other in another Part, it is then difficult to avoid Confuſion. Oftentimes one Subject or Deſign makes us forget the other; yet the Compoſer ought to have them equally in View, and in his Mind. It is, therefore, by the Variety of Deſigns, or Subjects, by giving them oppoſite Progreſſions, by cauſing them to enter into different Parts of the Bar, *&c.* that you may cauſe each Fugue to be heard. It often happens, that one Part may ſing two Fugues ſucceſſively, which at firſt appeared but one, and which afterwards may be divided into two, which produces alſo a very agreeable Effect; but, in that Caſe, the ſecond Part that retakes theſe Fugues, ought to begin immediately at the Place where they may be divided, though one may anticipate or poſtpone that Entry for ſome Parts of a Bar, and even for more than a Bar.

The ſame Number of Reſts, or of Bars contained in the firſt Part that retakes the Fugue, muſt be obſerved in the next Part, that is to ſay, that, if the firſt Part that retakes the Fugue hath reckoned one Bar, each of the other Parts are to reckon the like Number of Bars after that which

immediately precedes it. This Rule, nevertheleſs, is not ſo general, but that it may be treſpaſſed upon ſometimes; and we think, that the third Part that retakes the Fugue, may be poſtponed or advanced for a Bar: So that, if the ſecond Part hath reckoned two Bars, the third Part may reckon but one, or three after the ſecond Part, and ſo of the others which repeat this Fugue in the Uniſon, or at the Octave, after the third Part; for as the Fifth is to anſwer the Key-note, and the ſecond Note the Sixth, *&c.* what may agree one Way, after the End of one or two Bars, may poſſibly not agree with the other, after a like Number of Bars. It would be, therefore, reſtraining too much the Genius of an Author, by keeping him within the Bounds of the firſt Limits; and ſuch as will not agree to this, will find a thouſand Deſigns or Subjects where it may happen, that not one of them can be ſubjected to this ſtrict Regularity. See, upon this Subject, the Fugues of *Rauca factæ ſunt*, and of *Defecerunt oculi mei*, in the laſt Example.

When all the Parts ceaſe together, in order that a new Fugue may appear in a better Light, the Subject muſt never appear as if it was abſolutely ended, for we muſt always make the Auditor to expect as much as poſſible what we intend for him, and, to that End, this Reſt or Silence ought to be uſed but in falſe or irregular Cadences; and, if they be perfect Cadences, it muſt, at leaſt, be in a foreign Key, as we have obſerved it in all the like Caſes.

A Fugue is an Ornament in Muſick, founded upon good Taſte; ſo that the moſt general Rules we have given, are hardly ſufficient to ſucceed perfectly in it. The various Sentiments and Events that can be expreſſed in Muſick, introduce every Moment a Novelty which cannot be reduced to fixed Rules. It is true, that a perfect Knowledge of Harmony diſcovers to us the Roads we ſhould take in this Caſe; but the Choice of thoſe Roads depends upon our Taſte, and this Taſte requires an Experience, which cannot be attained to but by Practice, and by ſtudying and hearing the Works of the beſt and moſt ſkilful Maſters in this Kind.

There is another Species of Fugue, called Perpetual, or Canon, which conſiſts in an entire Air, the Subject of which is to be repeated regularly by all the Parts.

The moſt common are taken in the Uniſon, or at the Octave, according to the Extent of the Voices or Inſtruments; and for that Purpoſe you may compoſe a Subject at Pleaſure, to which you add as many Parts as you think proper; and, of all theſe Parts, you compoſe an entire Air, which is ſo contrived, that the Melody of one Part may ſerve as a Continuance to the other; after which this Air begins by one of thoſe Parts which is immediately followed by another, at the Time that the firſt Subject is ended; thus each Part follows the other, and, when the Firſt is at an End, it begins again, being always followed by the others, as at firſt, provided that each Part began at its proper Place. See the Example at the Side.



Suppoſing that you had imagined one of the Subjects contained in each of theſe five Parts, you might eaſily add the others, and from thence make an entire Air, in which conſiſts all the Difficulty of this Canon, of which this is the Air.



The Melody of thoſe five Parts is very obvious in this Canon; we have only added ſome Notes for the Sake of the Air; and each of theſe Parts is to begin the Air one after the other, when the preceding Part is at the Mark *.

This perpetual Fugue may alſo be taken at the Fifth or at the Fourth; but then, in this Caſe, the entire Air muſt be framed, and proper Sharps and Flats (as the Caſe requires) are to be added to thoſe Notes, of which the natural Degrees would hinder thoſe Parts that repeat the Air to be entirely conformable to the firſt Subject, without obſerving any Modulation, but only the Melody, which makes it the more difficult; for, every Time that a Part takes the Fugue, it goes into a new Key, which is at the Fifth, if the Fugue is taken at the Fifth, and at the Fourth, if it be taken at the Fourth. If the Number of Parts is unlimited in the foregoing Canon, we believe that in this there cannot be uſed more than four

Parts, since there hath not hitherto appeared any of this Sort in four Parts.

Canon at the Fifth.



If

If the Voice cannot reach the Note marked *A*, the Uniſon of the preceding Note may be taken.

When a Canon is ſaid to be at the Fifth, it is to be underſtood above; ſo that a Fifth above, or a Fourth below, is the ſame Thing; and this is to be allowed, eſpecially, for the Conveniency of Voices.

We have placed the four Parts together, becauſe it would have been difficult to have judged of it otherwiſe. Though we might only have given Notice, that each Part is to be taken at the Fifth of that which precedes it after two complete Bars; and though the Guides ꝛc which ſhew where it muſt begin again, are not upon the Space or Line which refers you to the Mark †, one muſt, nevertheleſs, follow and continue in the ſame Key deſigned by the Guide ꝛc, by imagining a new Key, or, rather, imagining that the Key hath changed, as it really does; but that the Modulation of the Melody which is found at the Mark †, is always the ſame: Thus you may continue as long as you think proper.

Canon at the Fourth.



It is difficult to compoſe theſe two Sorts of Canons, unleſs you have a thorough Knowledge of inverted Chords; and you muſt avoid uſing (as much as you can) the Fifth, the Fourth, and the Eleventh.

The beſt Method to make a quick Progreſs in Compoſition, is to apply and ſtick cloſely to Modulation, and to the fundamental Harmony, which are the principal and only Cauſe of all that Variety that may be therein introduced, by inverting that ſame fundamental Harmony, the Modulation whereof never changes.

MVSEVM BRITAN NICVM

F I N I S.

ERRATA.

PAGE 10. Chap. IV. the laſt Words in the firſt Paragraph read the Manner to be taken. Page 11, in the firſt Line, leave out the Words without it, it, and read not being permitted, &c. Page 16, thirteenth Line from the Top, leave out the Words in to deſcend diatonically, and read is found by deſcending diatonically after the Seventh. Page 28, Line 3, read and the Notes that follow them. Page 29, Line 6, read is not limited. Page 29, in the ſecond Line of the Title of Chap. XI. read that of the Chords. Page 31, Line 6 and 8, read to a Governing-note. Page 33, fifth Line after the Example, inſtead of carry, read if it carrys, and in the tenth Line, inſtead of and derived, &c. read and derive. Page 42, in the firſt Line after the Example, leave out the Word *is*. Page 45, ſeventh Line from the Bottom, leave out the Words, the Whole, and read all which may be practiſed when, &c. Page 46, in the eleventh Line of the ſecond Paragraph, read by giving to that Fifth of *C*. Page 58, in the firſt Line after the Example, read the four firſt Baſſes. Page 61, in the firſt Line after the Example, read this Inverſion cauſes another of the ſame Nature, when, &c. Page 64, in the third and fourth Lines after the Example, read *F, C, G, D, A, E, B*, &c. Page 75, in the firſt Line of the Paragraph after the Example, inſtead of this, read theſe. Page 76, in the fourth Line of the ſecond Paragraph, inſtead of *A*, read *D*. Page 78, in the firſt Line of the third Paragraph, inſtead of *A*, read *F*. Page 103, in the firſt Line of Chap. XXXIV, inſtead of Succeſſion, read Succeſſion. Page 109, in the tenth Line of Article II, read beſides, you already know that a Diſcord may be taken unprepared after a perfect Chord, &c. Page 129, in the laſt Line of the third Paragraph, read at the Part *B*. Page 132, in the firſt Line of the fourth Paragraph, for ſame, read ſome. Page 139, Line 6 from the Bottom, leave out yet it, and read doth not ſtrictly lead us to thoſe that are the moſt proper. Page 144, in the third Line of Chap. XLIII, for gracious, read graceful. Page 150, Line 2 from the Bottom, read the Baſs of a Fugue might always be pretty near the ſame, and might carry the ſame Chords. Page 152, Line 3 from the Bottom, read by any Part of the Bar. Page 154, Line 1, read Inverſion, being the principal Cauſe of all the Variety, &c.

ERRATA to the EXAMPLES.

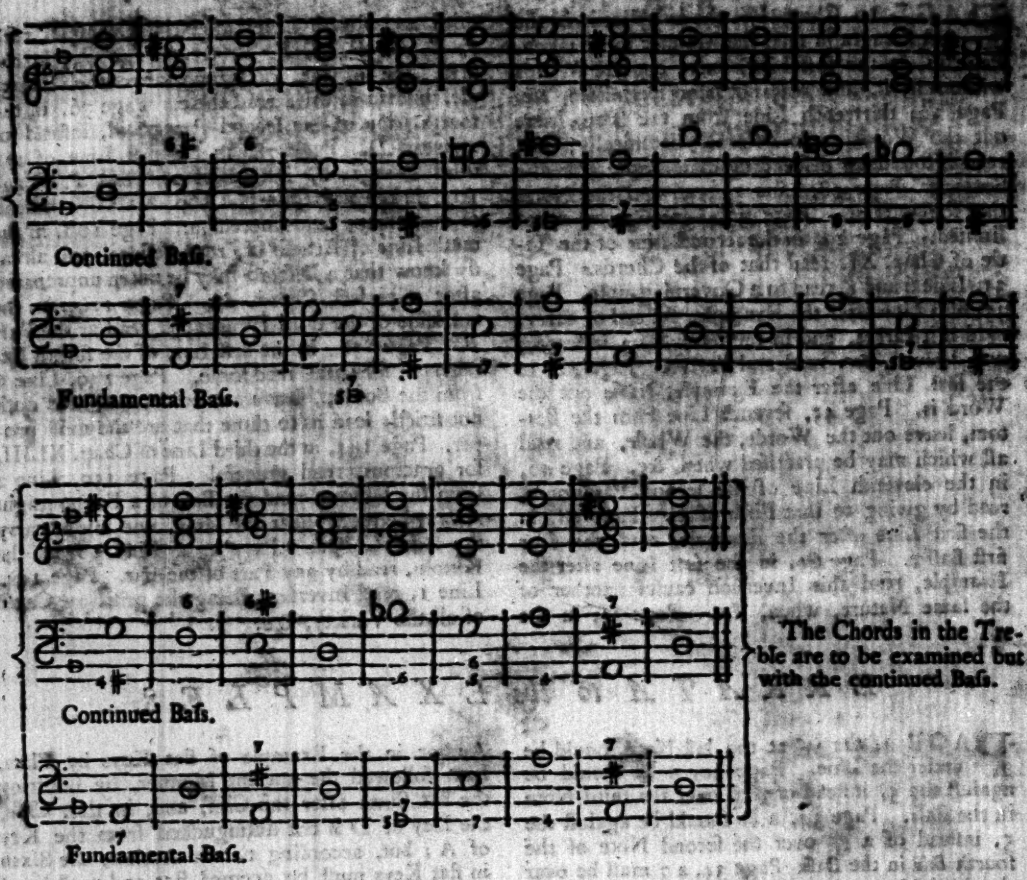
PAGE 4. the ♭ at the laſt Note ſhould be under the Line. Page 30, a ♭ ſhould be againſt the 5, inſtead of a ♯ over the third Note in the Baſs. Page 32, a ♭ ſhould be againſt the 5, inſtead of a ♯ over the ſecond Note of the fourth Bar in the Baſs. Page 34, a 7 muſt be over the third Note at A, in the ſecond Bar, and over the ſecond Note at B, in the third Bar, of the fundamental Baſs. Page 46, the two Notes of the fundamental Baſs are to be directly under the two Notes at H and J only. Page 65, The Author in the Example of flat Keys by Flats, hath followed the ancient Manner, by omitting the flat Sixth after the Cliff, and, in that Caſe, the Key of D is not diſtinguiſhed from the Key of A; but, according to our Author, the Sixth in flat Keys muſt be deemed flat and muſt be of the ſame Species as the Third. We here give another Example of flat Keys by Flats, beginning by the Key of *D*, which, in this Caſe, bears the firſt Flat.

EXAMPLE.



As Beginners might be under ſome Difficulty in reſpect to the Chords in the Modulation of an Octave in flat Keys, here follows an Example of the Chords in the flat Key of *D*.

EXAMPLE.



The Chords in the Treble are to be examined but with the continued Baſs.

Page 71, a 7 ſhould be over the firſt Note in the firſt Bar of the laſt Stave in the fundamental Baſs. Page 77, a C muſt be under the firſt Note of the ſecond Bar in the ſecond Stave of the Example. Page 83, a C ſhould be under the firſt Note in the thirteenth Bar of the Example. Page 88, a 4 muſt be added to the 6 over the ſecond Note in the firſt Bar of the ſecond Baſs, and a 5♭ over the firſt Note, and a 6 over the ſecond Note, in the firſt Bar of the third Baſs. Page 89, the Baſs Cliff to the 3d, 4th, and 5th Staves, muſt be upon the third Line. Page 94, the uppermoſt Note in the laſt Bar of the Example, in the Treble, muſt be D. Page 100, the loweſt Note in the firſt Chord over the Figures $\frac{5}{4}$, of the ſecond Bar in the Treble ſhould be G inſtead of F. Page 102, the Sharp in the ſecond Bar muſt be againſt C in the Chord, and the Sharp to the loweſt Note of the Baſs, in the laſt Bar, ſhould be againſt the Figure 7. Page 103, the Sharp to D, in the firſt Bar, ſhould be againſt C, in the next Chord, and a 7 under the middle Note in the laſt Bar. Page 105, a 2 muſt be added to the 6 over the firſt Note of the Baſs, in the fifth Bar. Page 106, a ♭ muſt be over the firſt Note in the laſt Bar but one of the third Stave. Page 106, the Letter B, in the ſixth Bar of the fundamental Baſs, ſhould be under the next following Note, and a ♭ ſhould be over the upper Note of that ſame Baſs. Page 107, $\frac{6}{4}$ ſhould be over the firſt Note in the firſt Bar of the Treble. Page 121, The irregular Cadence ſhould be from the laſt Note of the fourth Bar to the firſt Note of the fifth Bar. Page 148, fifth Example, leave out D in the Treble over the Letter H. Page 149, ſixth Example, an L muſt be under the third Note of the Baſs. Page 161, in the Quinque continued Baſs, third Bar, the laſt Note muſt be F,